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EARLY MUSIC

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Cover: A Ball at the court of Henri IV *by Louis de Caulléry (end of 16th century). The processional dance by five couples depicted here was more characteristic of this period than the later* danse à deux *as shown on p. 160, where one couple performs the steps while the surrounding company watches (as in the courante described by Wendy Hilton).*

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Music, architecture and landscape

To exchange the northern for the southern hemisphere is to come to an earlier stage of that process of cross-fertilization in early music that is showing such remarkable results in the older societies. Antipodean pioneers have been followed by a wave of young people setting out to study in Europe and now returned, so that for the first time, all necessary elements are in New Zealand for lively growth, not least of whom are the listeners. New Zealand audiences have been noted over the years for their capacity to absorb fresh musical experiences, as visiting ensembles presenting the contemporary Viennese school were quick to note. Now it is the turn of early music. Dolmetsch, Syntagma Musicum, Concentus Musicus and others have paved the way. At the Cambridge Summer School of Music most of those in a crowded chapel heard baroque string sound live for the first time, as Peter Walls played his 18th-century Barak Norman violin. A nucleus of an instrument museum has been created. The Zillah and Ronald Castle Collection of Musical Instruments will be given to the Historic Places Trust: Allan Thomas, who has done research on colonial musical life has set up a Register of Historic Instruments. But the educative process has just begun and the performing group, Steve Rosenberg's 'The Troubadours', the excellent keyboard, string and wind players, the scholars and instrument makers are all actively trying to ensure that early music receives just and proper treatment at every level in the educational system, the same aims, incidentally, as those proposed by the educational session in the forthcoming Early Music Conference in London from 14 to 16 May.

To leave Britain is like moving from the inside of a cash register, so painfully do the media inflict on us the vagaries of the pound. Such is their success that they seem to have convinced this part of the world that the United Kingdom will soon be returning to the lifestyle of the Ancient Britons, that even Europe has lost its artistic and spiritual gifts, its power to communicate. Some of this feeling of decline is a necessary concomitant to a realization that Australia and New Zealand form part of Pacific cultures, that sources of artistic inspiration lie close at hand. But a great disservice is done by the northern propagators of gloom and despair.

One is aware also of another aspect of early music here: how actively many performers and listeners are involved with organizations for the preservation of buildings and the environment. The quality of New Zealand life is being assailed by those very same forces as have severely despoiled much of Europe in the name of industry and the profit motive. Millions of years of evolution of flora and fauna are being steadily eroded by supranational combines, international tours, private thoughtlessness and greed. National organizations, for the protection of the coastline, for instance, are being set up when already much of the coast is irreparably ruined. The pungency of colonial history is being diluted and exploited in cities and towns to make gimmicky bars, shops and restaurants. It is encouraging and heartening to see that a concern for certain values in music can have an energizing influence on other aspects of life. It can not only revivify a musical tradition but can flow into architecture and landscape. Such ideals are closely and deeply intertwined.

J. M. THOMSON

Full details of the Early Music Conference in London from 14 to 16 May are given in an advertisement elsewhere in this issue. It is hoped that this will be a truly representative meeting with delegates attending from all over Britain. An open discussion will be held on Sunday evening (15 May) from 6.30 to 8 p.m. Tickets will cost 50p and can be obtained from the Conference Administrator, Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey TW9 3DH, phone 01-940 7086. This will follow the various sessions on performance in medieval, renaissance and baroque music and on instrument makers and restorers.

*

York is establishing itself as an early music centre. Not only were there the concerts and courses during the York Early Music Week from 16 to 24 April, but a steering committee of local representatives and four artistic advisers—John Bryan, Anthony Rooley, Peter Seymour and Alan Hacker—has met to consider organizing a three-week international festival for 1978, provisionally for July. Richard Phillips, Music Officer for the Yorkshire Arts Association, will be speaking on the pattern of financial support for early music on the continent on Monday, 16 May during the Early Music Conference, following his recent sabbatical tour of Europe.

*

Another fruitful development in the north has been an artists-in-residence scheme in Tyne and Wear County, planned over a three-year period (1975-77), and financed jointly by Tyne and Wear County Council and the Northern Arts Association. The scheme includes regular weekly classes in early music interpretation and a large number of concerts of baroque music with the Pasquini Baroque Ensemble from Newcastle.

*

We very much regret that a number of articles and reviews had to be held over from this issue. There is, alas, a physical limit to the size of *Early Music,* given the economics of production and the high costs of postage. Future developments are still dependant on our increasing the number of subscribers and we urge readers, wherever possible, to take out a subscription for themselves and encourage friends interested in early music to do likewise.

*

We are disappointed also that complications over a new computer printing system is still delaying appearance of the Register but are confident that it will come out in July.

'Main divers acors'

JOSCELYN GODWIN

Instruments on arcades in the north nave aisle of Beverley Minster: left, double pipe and tabor; above, mandora

[Photos by P. Simson

Below, on nave column, bagpipe with drone

[Photo by H. Cartlidge

Some instrument collections of the Ars Nova period

Harp on nave column in Beverley Minster (No. 6 in Chart I) [P. Simson

So few medieval instruments survive today that we are repeatedly forced to use the resources of iconography and literature in order to discover what instruments existed, how they were built, and how they were played. But the lack of pictorial and literary realism inevitably hampers our studies. As Emanuel Winternitz has shown in many of his writings, and summarized in a recent article in *Early Music,*[1] *iconology* (the elucidation of visual symbols) must usually precede *iconography* (the visual description of a subject), lest unwarrantable conclusions be drawn. My intention here is merely to do some of this groundwork.

The 'collections' in question are the carvings in the nave and north nave aisle of Beverley Minster, Yorkshire, the decorations on the monumental brass of Bishops Gottfried and Frederic von Bülow in Schwerin Cathedral,

CHART I
Figures on nave columns, Beverley Minster
A = angel, E = elder, M = man, W = woman

EAST

fiddle (M)	*citole (A)*
pipe and tabor (M)	*bagpipe (M)*
organ (A)	*organistrum (A)*
shawm or short trumpet (A)	*fiddle (A)*
mandora (A)	*guitar (A)*
harp (E)	*tambourine (A)*
psaltery (W)	*shawm (M)*
tambourine (E)	*large shawm (M)*
harp (M or E)	*bagpipe with drone (M)*

WEST

CHART II
Figures on arcades of north nave aisle, Beverley Minster

EAST
straight trumpet (on spandrel)
shawm (on spandrel)
**citole (M)*
harp (M)
organ? (fragmentary) (M)
nakers (M)
double horn or trumpet (M)
bagpipe with drone (M)
psaltery (M)
fiddle (M)
**organistrum (M)*
horn or oliphant (M)
'serpent' (M)
**tambourine (M)*
**guitar (M)*
**cymbals or coconut shells (M)*
small horn (M)
lute or mandora (completely restored) (M)
double pipe and tabor (M)
harp (M)
**organ (A)*
gittern (W)
organ (E)
bagpipe (M)
tambourine (M)
mandora (W)
**fiddle (M)*
WEST

* instrument partly restored, 1893

Mecklenburg, East Germany, and the lists of instruments in Guillaume de Machaut's poems *Le Remède de Fortune* and *La Prise d'Alexandrie*. The first is English, the second of Flemish provenance, and the last are French, while their dates cover the period *c*1310–70. The intention, in each case, seems to have been to include as many different instruments as possible, and that is why their inclusions and omissions are interesting.

The Beverley Minster carvings

Beverley Minster shows wonderfully how the three English Gothic styles can co-exist in perfect harmony, united by a proportional plan inherent at the beginning and faithfully carried out for over 300 years. We find the Early English style in the choir, Decorated in the nave, and Perpendicular in the west front and towers. At the other end of town is the equally fine late Perpendicular church of St Mary. Both church and Minster are rich in musical decoration: St Mary's has misericords, corbels and a curious portrait group of the town waits (the 'Minstrels' Pillar'), and the Minster has 16th-century misericords and several 14th-century groups on columns, walls, reredos and tombs, depicting over seventy instruments in all. No European church or cathedral can equal this collection.[2]

Here it will be sufficient to concentrate on the series of carvings in the nave of the Minster, whose building occupied most of the 14th century. In the large arcades, which were begun in 1308, the hood-mould stops above the columns are all carved into most attractive statues of musicians (see chart I), and along the north aisle the mouldings of the blind arches have corbels carved with many more musicians, dating from a little later (see chart II). Both series were probably complete by mid-century, but no more precise dating is feasible at present.

Neither of these series accords with any of the usual iconological conventions, such as the Angelic Host, the Elders of the Apocalypse or the Tree of Jesse. The presence of angels disqualifies the nave series from being purely an assembly of mortal minstrels, but the aisle series does seem to be precisely that. The figures of the latter are strongly individual, extremely varied in class and physiognomy, and seem in many cases to have been drawn from life. If we assume that their carving followed the normal progress of church building from east to west, we find no fewer than nineteen different instruments before repetition sets in. The sculptors, then, seem to have tried to depict every conceivable means of music-making, probably representing Beverley's citizens playing to the Lord.

The nave series is a real conglomeration. The male human figures vary almost as widely as those in the aisle: there are two solemn shawm-players with daggers at their sides, a plump, bald bagpiper, two jongleurs at the east end with swaying bodies and pointed shoes, and two ecstatic elders with beards raised high. Either this mingling of humans with conventional angelic musicians is whimsical and meaningless, or else it and the aisle carvings have some common significance. Now, the aisle musicians are humans at human level, some six feet above the ground. The nave, then, surely shows the same citizens after death, now raised aloft to join with the angels in an eternal song of praise.

So much for the iconology. Turning now to the instruments themselves, we immediately find a warning signal in the 'double horn', a commonly depicted but impossible instrument. Some of us may have known a

Guitar on nave column

[P. Simson

trumpeter, as a joke, to put two instruments simultaneously to his lips; the result cannot persuade us that this was ever encouraged in proper music-making. But medieval manuscripts, paintings and carvings teem with double wind instruments of one sort or another. Often it is unclear whether they are intended as recorders, cornetts, double- or single-reed instruments. It would be a useful piece of work if someone were to collect and analyse them according to types and theoretical playability, then to compare antique and modern folk usage. It seems that many examples, such as this one, were imaginary creations, inspired by pictures of the classical double aulos. The 'double pipe' and tabor in the same series is fairly suspicious, but I suppose one might manage it with one hand, especially if one of the parallel pipes were unfingered and used as a drone. It is not unlike the double pipe which survives at All Souls' College, Oxford. The unique 'serpent', shaped almost like a saxophone, may have been a variety of low cornet or lysard. However, the first of these freaks is certainly implausible, and that is enough to warn us that the sculptor could not have taken every detail from life. Indeed, I doubt that medieval Beverley had even seen all the plausible instruments; certainly the fragmentary accounts of minstrels' activities in the town records do not hint at any such variety or sophistication.

Whence, then, did the elements—real or imaginary—come? Presumably from the sculptors' traditions (perhaps handed down in pattern-books) and from their memories of real instruments, manuscript illustrations and other carvings. These instruments, we may say, were the standard items in the masons' musical repertoire, and as such they contain both fact and fantasy.

A parallel from an allied field may clarify the situation. During the same early years of the 14th century, the masons at Exeter Cathedral were decorating a vault with a fascinating series of roof-bosses. Many of these show foliage which one can easily recognize as oak, vine, rose, etc. Yet others show with the same detail and conviction utterly unidentifiable leaves.[3] Again, at Lincoln Cathedral, in the Angel Choir, there are oak-leaves from which sprout five-petalled flowers! If this was the masons' attitude to flora which we know as well as they did, how much less can we trust them with instruments which do not grow in every hedgerow.

Gittern on north nave aisle arcade

[P. Simson

But these cautions should not blind us to the very real value of such a remarkable collection. To begin with, several of the instruments are shown in sufficient detail that they might be copied exactly in the appropriate materials. In so doing one could discover at least whether the instrument is workable, whether or not the sculpture were in turn a copy of an original. Turning to the individual instruments, I would note one positive and one negative piece of information. First, there seems to be a clear distinction between the *guitar*, shaped like the renaissance one and also played with the fingers over the end, and the *gittern*, which has outward cusps and is played from below with a long plectrum. The two 'guitars' at Beverley are so close in design to some of the fiddles that one wonders whether the same instrument is not being played in two different ways.

Second, one will notice that flutes and recorders are conspicuous by their absence, the flute sound being represented only by the tabor-pipes and portable organs. Depictions of transverse flutes are rare enough in all the medieval iconographical sources, and entirely absent from English ones.

Fiddle on nave column (No. 1 in Chart I)

Double horn or trumpet on arcade

Harp on arcade (No. 4 in Chart II)

Organistrum on nave column

Shawm or short trumpet on nave column (No. 4 in Chart I)

Psaltery on nave column

[Photos by P. Simson

Recorders are none too common, either. A statistical survey would undoubtedly place the organ far ahead of all other flute and fipple instruments. Yet in Machaut's lists the flutes, pipes and flageolets outnumber all other species, so one cannot assume that organs were more common in actual fact. They are harder to build and maintain, awkward to carry and play—yet they are certainly more decorative, and this may be the reason why artists and sculptors preferred them. This is one of many cases in which even an exhaustive survey of the field might lead to wrong conclusions.

The Beverley carvings, while unique in their numbers and variety, are not without precedent and parallel in English Gothic sculpture. The first carved 'angel choir' in which large-scale angels were shown bearing musical instruments (and other objects) was that of Lincoln Cathedral (1256–80), and the idea of the Beverley nave sculptures may have come from there. The vigorous aisle carvings have more in common with those of Beverley Minster's greatest treasure, the Percy Tomb (*c*1340) and with the rather earlier carvings of the Chapter House at York. Among contemporary angelic 'orchestras', noteworthy ones are to be found in the vaults of Tewkesbury Abbey and Gloucester Cathedral, dating from the early and middle 14th century respectively. After 1400 we find many instruments on the wooden hammerbeam roofs of East Anglian churches, and others too numerous to mention here.[4]

The von Bülow brass

The second collection is to be found on a monumental brass of Flemish origin in the Schwerin Cathedral where it commemorates two bishops, Gottfried and Frederic von Bülow, who died respectively in 1314 and 1375. It cannot be dated precisely, since brasses were sometimes made during the lifetimes of individuals and sometimes after their deaths. A similar Flemish brass in St Alban's Cathedral, for example, commemorates Thomas Delamare (*d*1396) yet was probably made in the early 1350s. It is possible that Frederic von Bülow commissioned the brass in memory of Gottfried and had himself placed there also, leaving his own date blank during his lifetime, as people will do nowadays with tombstones. This would place the brass towards the middle of the century, the time of most of the surviving products of this school.[5]

For those familiar only with English monumental brasses, the sight of a Flemish brass comes as something of a shock. It is a vast, intricately engraved plate, crammed with decoration like a manuscript page or a late Gothic cathedral. Architectural designs, in fact, usually predominate, especially in the canopies over the figures' heads, while the diapered background patterns are taken directly from those of book illumination. And just as the marginalia of manuscripts often contain players of musical instruments, so do most of the Flemish brasses. Usually it is only a case of a few angels, most commonly with fiddles, psalteries, organs, citoles and gitterns. But the enormous von Bülow brass is an exception. Thirteen and a half feet in length, its multifarious decoration contains thirty-four examples of twenty different instruments (see chart III).

The players are of three types: angels, semi-human grotesques, and kings representing the progeny of Jesse who lies at the bottom. In Trees of Jesse, there is always one musician in the person of King David with his

harp. Occasionally, as here, all the descendants are musically equipped.[6] Whatever may have been the case in real life, no social stigma is here attached even to the humblest of instruments, for one and all appear in royal hands. The angels, it is true, keep to the polite strings, while the grotesque creatures play with noisier objects.

The series of kings here seems to be the equivalent of the Beverley aisle series, i.e. an assembly of all the instruments the craftsman or designer could think of. He has even made an effort to differentiate those instruments which appear twice: one fiddle is held on the shoulder, another across the chest; one psaltery is the common 'pig's snout' type, while the other is a 'micanon', shaped like half of the first; one bagpipe has a drone, the other has not; one trumpet is long, the other shorter; the shawms are approximately of soprano and alto size. The two gitterns alone are identical. In view of this, it is not too much to assume that the assembly has

Details from the von Bülow brass (facing page)

some pretension of completeness, and therefore some validity for our researches.

What instruments have been left out, and why? Comparison with the Beverley carvings shows that horns, much in evidence there, are completely absent. Could it be that they are considered 'unmusical', suitable as ritual objects, like the decorated oliphants, but otherwise fit only for huntsmen, soldiers and cowherds? Until they are transformed into fingered cornetts, they certainly have the least musical potential of any instrument. The only other omissions are the organistrum and the tambourine. Both are absent from all the known brasses of the Flemish school, but the former does

CHART III
Musical Figures
on the
von Bülow brass
A = angel
G = grotesque
K = king

The von Bülow brass

Border top: *bagpipe with drone (K) tabor (K) trumpet (K) shawm (K)*

Border left:
recorder (K)
handbells (K)
gittern (K)
fiddle (K)
mandora (K)
tabor (K)
bagpipe (K)
gittern (K)
psaltery (K)

Left figure
Stole:
fiddle (A)
psaltery (A)

Border right:
string drum (K)
fiddle (K)
psaltery (K)
citole (K)
organ (K)
rebec (K)
cymbals (K)
nakers (K)
shawm (K)

Right figure
Crozier:
mandora (A)
Stole:
mandora (A)
psaltery (A)
Alb:
bells (G)
tabor (G)
trumpet (G)

Border bottom: *trumpet (K) harp (K) psaltery (K) flute (K)*

occur in the hands of an angel on an engraved memorial slab, much in the style of the brasses, commemorating an abbot from Jumièges, *c*1400.[7] Here the instrument is the later 'hurdy-gurdy', with a separate neck for the keys.

The remaining instruments and their positions leave nothing to be desired (except detail, of course); there are no freaks, no impossibilities. Therefore I think one would be justified in considering the von Bülow series a complete instrumentarium, assembled by someone who knew his instruments. Such collections are comparatively rare on the continent in the 14th century. The nearest comparable one in time and place with which I am familiar is the manuscript of the *Romance of Alexander* illuminated in Flanders by Jehan de Grise and datable to 1339–44 (now in Oxford, Bodleian MS.264).[8] This contains literally dozens of musicians—all secular 'minstrels' in this case—playing on the tops of battlements and at the bottom of pages, and aided on occasion by cows and monkeys. Virtually the same instruments can be found in this manuscript as on our brass, with the addition of 'double trumpet', triangle, and long drum. But they are distributed in small groups throughout the book, used in purely decorative fashion, and in no way echo the systematic, encyclopedic intention of the Beverley and von Bülow collections. They are, moreover, rather ill-drawn. It is not until the more ambitious, full-page miniatures of the late Gothic that we again find collections of this scope and finesse.[9]

Beverley Minster and the von Bülow brass contain specimens of virtually all the instruments found in 14th-century manuscripts and carvings. The tromba marina, triangle and rote are admittedly left out, and there is no S-shaped trumpet. But it is a surprise to turn from these visual sources to the instrument lists in Machaut's poetic works, where one finds a rather different emphasis.

Guillaume de Machaut's lists

Machaut's poem *Le Remède de Fortune*, written before 1357,[10] is famous for the songs in fixed forms interspersed with its text. Its plot is incidental,[11] for it seems to have been designed primarily as a didactic work with the intention of demonstrating seven forms: *lai, complainte, chanson royale, baladelle, ballade, virelai,* and *rondeau*. At one point of the poem there is a description of a feast, and of the minstrelsy that follows it:

Mais qui veïst après mengier
Venir menestrels sans dangier,
Pingniez et mis en puré corps!
La firent *mains divers acors*.*
Car je vi la tout en un cerne
Viële, rubebe, guiterne,
Leü, morache, michanon,
Citole et le psalterion,
Harpe, tabour, trompes, naquaires,
Orgues, cornes, plus de dis paires,
Cornemuses, flajos, chevrettes,
Douceinnes, simbales, clochettes,
Tymbre, la flaüste brehaingne,
Et le grant cornet d'Alemaingne,
Flajos de saus, fistule, pipe,
Muse d'Aussay, trompe petite,
Buisines, eles, monocorde
Ou il n'a c'une seule corde,
Et muse de blef tout ensemble.
Et certeinnement, il me semble
Qu'onques mais tele melodie
Ne fu veüe ne oïe,
Car chascuns d'eaus, selonc l'acort
De son instrument, sans descort,
Viële, guiterne, citole,
Harpe, trompe, corne, flajole,
Pipe, souffle, muse, naquaire,
Taboure, et quanque on puet faire
De dois, de penne et de l'archet
Oÿ j'et vi en ce parchet.[12]

* Italics mine, J.G.

Machaut's other major list occurs in his last datable work, the epic poem *La Prise d'Alexandrie* (1370). This describes events of the last years in the life of

Pierre de Lusignan, King of Cyprus, notably his taking of Alexandria. In an account of a festival given in the King's honour at Prague in 1364, we read, after an encomium of praise for the beautiful ladies present, that:

Là avoit de tous instrumens.
Et s'aucuns me disoit: 'Tu mens,'
Je vous diray les propres noms
Qu'il avoient et les seurnoms,
Au meins ceuls dont j'ay congnoissance,
Se faire le puis sans ventance.
Et de tous instrumens le roy
Diray premiers, si com je croy.
Orgues, vielles, micanons,
Rubebes et psalterions,
Leüs, moraches et guiternes
Dont on joue par ces tavernes,
Cymbales, citoles, naquaires,
Et de flaios plus de x. [dix] paires,
C'est à dire de xx. [vingt] manieres,
Tant des fortes com des legieres,
Cors sarrasinois et doussainnes,
Tabours, flaüstes traverseinnes,
Demi doussainnes et flaüstes,
Trompes, buisines et trompettes,
Guigues, rotes, harpes, chevrettes,
Cornemuses et chalemelles,
Muses d'Aussay, riches et belles,
Et les fretiaus, et monocorde,
Qui à tous instruments s'acorde,
Muse de blé, qu'on prent en terre,
Trepié, l'eschaquier d'Engleterre,
Chifonie, flaios de saus.[13]

Some of these instruments are easily translated and identified, while others are problematic. In alphabetical order, they may be interpreted as follows:

buisine—a term derived from Latin *buccina* and later transformed into German *Posaune*, loosely employed in the Middle Ages for trumpets and signalling horns
chalemelle—shawm
chevrette—probably a bagpipe with a bag of goatskin (French *chèvre*) and perhaps a goat's head and horns, as on some modern folk bagpipes
chifonie—organistrum ('symphony')
citole—citole
clochettes—small bells
cor sarrasinois—'Saracen horn': a military signalling horn (or megaphone?)[14]
corne—horn
cornemuse—bagpipe
cornet d'Alemaingne—'German cornett'. Sachs attributes an east European origin to this development of the simple horn.[15]
cymbales, simbales—cymbals
demi doussainne—a small douçaine
douceinne, doussainne—usually modernized to douçaine and thought by some to be an antecedent, or an early name, of the crumhorn: This is one of the mystery instruments of the Middle Ages and until further research is done speculation on its exact nature is futile.
ele—presumably a wing-shaped (*aile*) instrument; Sachs suggests panpipes or organ, Machabey a kind of psaltery. (cf the German term *Flügel* for pianoforte)
eschaquier d'Engleterre—English chekker (a clavichord)[16]
flaios, flajos—one of many names for fipple flutes (recorders, pipes, flageolets, whistles)
flaios de saus—whistle made from willow (*saule*)
flaüste—another name for the fipple flute
flaüste brehaingne—'Bohemian flute'. Some have supposed this to mean 'eunuch flute,' from *brehaigne*—sterile. But Machault's own poem, *Le Jugement du Roi de Behaigne*, written for his patron King John of Bohemia, and a 13th-century poem *Cléomadès* which mentions *flaüteurs de Behaigne*, combine to make 'Bohemian' a more plausible translation. I take this to be equivalent to a 'German', i.e. transverse flute, an instrument associated in the Middle Ages and Renaissance with central Europe. Add to this the fact that the *Prise* does not mention a *flaüste brehaingne* but does list a *flaüste traverseinne*, and that the latter term does not occur in the *Remède,* and the indications seem to point to the identity of the two terms.
flaüste traverseinne—transverse flute
fretiau—from Latin *fistula*; another fipple flute
guigue—fiddle; cf German *Geige*
guiterne—gittern
harpe—harp
leü—lute
leü morache, morache—Moorish lute
micanon, michanon—'half-canon'. A *canon* (Arabic *quānūn*) is a psaltery, usually trapezoidal in shape. Therefore a half-canon would probably be the fairly common psaltery shaped thus: ◣
monocorde—monochord
muse d'Aussay—Alsatian (reed) pipe
muse de blé, muse de blef—straw or 'oaten pipe' (as mentioned by Milton and Shakespeare)

naquaires—nakers
orgue—organ
pipe—(reed?) pipe
psalterion—psaltery
rote—rote
rubebe—rebec
tabour—tabor
trepié—triangle
trompe—tumpet
trompette—small trumpet
tymbre—tambourine
viële, vielle—fiddle

That these instruments played 'tout ensemble' is of course a poetic conceit, comparable to the artistic one which allows all the Beverley or von Bülow musicians apparently to play simultaneously. The ordering of instruments in the two extracts, as in the other collections, has nothing systematic about it. Any attempt to draw conclusions, e.g. that flutes were played in pairs (*Prise*, lines 1153–4) founders on further investigation: the phrase 'plus de dix paires' is simply one of Machaut's clichés, and appears elsewhere in reference to horns (*Remède*, line 3966) and simply to 'instruments' (*Prise*, line 1818). Machaut has, admittedly, all the usual instruments: fiddle, harp, psaltery, gittern, citole, organ, trumpet, shawm, etc. But he fills out his catalogue with things like the *muse de blef* and *flajos de saus*, rather as if a present-day list were to go 'French horns, Jew's harps, cellos and kazoos . . .'. This is because he is writing not as a musician but as a poet, and a medieval epic poet at that, whose object is to fill his listeners' minds with images to the extent that they lose themselves in the story. This poetry loses much of its magic if it is read silently, rather than listened to: on the printed page it seems naïve, the rhymes forced, the whole thing rather overdone. But when read aloud these names are like an incantation, summoning visions of music that never was heard on earth. And in this way it resembles exactly the carved and painted visions of human and celestial musicians whose concerns far transcend the lowly realm of organology.

We can perhaps gain some idea of which instruments were less familiar to contemporary scribes from the garbled versions found in different manuscripts, conveniently listed in the editions cited. For *morache* we find the variants '*murache*', '*moccache*' and '*moneche*'; for *micanon,* '*mitautun*', and for *flajos de saus, fistule, pipe, 'flagos dessus et sculepique'* (!). As far as practice goes, it is interesting to learn that the monochord was used to tune the other instruments (*Prise*, lines 1163–4). Presumably the Pythagorean ratios were marked on it, and the correct intervals could thus be found for tuning stringed instruments and boring the holes of woodwinds.

What Machaut does not tell us, unfortunately, is how or when any of these instruments were used. We would like to know this especially with regard to his own music. A glance at his polyphonic works indicates at least which ones were probably *not* used. The wordless tenors and contratenors in his three-part songs generally descend to tenor C, and frequently to the B♭ below. If we assume, for the moment, that pitch in the 14th century was not widely different from today's, then such a range automatically excludes the majority of Machaut's instruments, leaving only the fiddle, harp, positive organ and lute as probable candidates for the lower parts, and portative organ, psaltery, douçaine, gittern and shawm as possible ones, depending on whether they were large enough specimens. In order to reach B♭, an organ with stopped pipes would be at the very limits of 'portability'; a shawm, even if suitable in timbre, would be over four feet long; and of the douçaine's and gittern's tunings we know nothing. A large psaltery such as the 'micanon' depicted in Francesco Traini's *The Triumph of*

Death at the Campo Santo in Pisa might be adequate, but, like the harp and most organs, incapable of the many chromatic inflexions called for in Machaut's music. Of course many other choices remain if the cantus is played, or if octave doubling is practised, but there seems to be little justification for doubling anything in this transparent and intimate music. I think we should accept a limited tonal palette, and realize that in a musical world where polyphony was still the exception rather than the rule, it was in itself sufficiently 'colourful' without needing further decoration.

As for the instruments 'excluded' from polyphony, most of them have their obvious place in 14th-century musical life: the trumpets and nakers at court and on the battlefield, the horns at war and the hunt, the pipes, percussion instruments, shawms, bagpipes and rebec at the dance, the willow and oat whistles in the meadows and cornfields, the rote (and harp) in the hands of the singer of tales. And these are precisely the kinds of music that have *not* survived the centuries, because their performers did not need to write them down. The polyphony which fascinates us, and on which most of us rely for our reconstruction of medieval music, is but the tip of an iceberg whose lower parts are accessible only to imagination. Through these 'collections' we can catch a glimpse of what lies beneath the surface—but through the distorting lens of the waters of time.

Grateful acknowledgement is made to Prof. C. R. and Harriet Nicewonger for their help and to the Colgate University Research Council for a grant in aid of the research for this article.

[1] 'Secular instrumental practice in sacred art', *Early Music* III, 3 (July 1975), pp. 220–6.
[2] See Gwynn and Mary McPeek, *A guide to the carvings of medieval minstrels in Beverley Minster* (Beverley Minster, 197?).
[3] See C. J. P. Cave, *Medieval Carvings in Exeter Cathedral* (London, 1953), pp. 22–3.
[4] For pictures and descriptions of the carvings mentioned, see Arthur Gardner, *The Lincoln Angels*, 2nd ed. (Lincoln Minster Pamphlets, Ser. I, no. 6, n.d.); C. J. P. Cave, 'Roof bosses in the nave of Tewkesbury Abbey' in *Archaeologia* LXXXIX (1929), pp. 73–84; C. J. P. Cave, 'The roof bosses in Gloucester Cathedral' in *Transactions of the Bristol and Gloucestershire Archaeological Society* LIII (1931), pp. 99–112. A general introduction to the subject may be found in Charles and Harriet Nicewonger, 'Mediaeval musical instruments sculptured in the decoration of English churches' in *Music, Libraries and Instruments* (London, 1961).
[5] For a reproduction of the entire von Bülow brass, see W. F. Creeny, *A book of monumental brasses on the continent of Europe* (London and Norwich, 1884), pl. 10.
[6] e.g. the Tree of Jesse shown in Robert Wangermee, *Flemish Music* (New York, 1968), pl. 2.
[7] See W. F. Creeny, *Illustrations of incised slabs on the continent of Europe* (London and Norwich, 1891), opposite p. 50.
[8] For one plate from this MS., see Frank Ll. Harrison and Joan Rimmer, *European Musical Instruments* (London, 1964), pl. 66. The Bodleian Library supplies coloured films of the musical illustrations.
[9] See, for example, the *Petites Heures of the Duc de Berry* (before 1388). F.48′ of this MS. has fourteen different instruments; see Millard Meiss, *French Painting in the time of Jean de Berry* (London, 1967), pl. 96.
[10] Date from Armand Machabey, *Guillaume de Machault* (Paris, 1955), vol. I, p. 89. Hoepffner dates the work on literary grounds before 1342, a date accepted by Stevens and others.
[11] For a summary of the plot, see John Stevens, *The Medieval Romance* (London, 1973), p. 202.
[12] From Guillaume de Machaut, *Oeuvres*, ed. Ernest Hoepffner (Paris, 1911), vol. II, pp. 145f.
[13] From Guillaume de Machaut, *La Prise d'Alexandrie*, ed. M. L. de Mas Latrie (Geneva, 1877), pp. 35f.
[14] The *cor sarrasinois* is discussed, with all the other instruments, in Machabey, *op cit*, vol. II, pp. 135–57.
[15] Curt Sachs, *Reallexikon der Musikinstrumente* (reprinted Hildesheim, G. Olms, 1962), s.v. 'Zink'.
[16] See Edward Ripin, 'Towards an identification of the Chekker' in *Galpin Society Journal* XXVIII (1975), pp. 11–25.

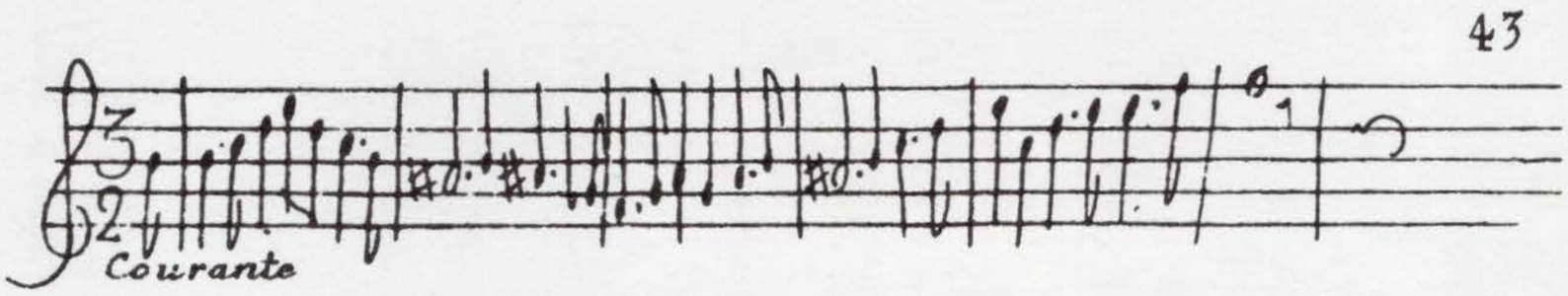
A dance for kings: The 17th-century French *Courante*

Its character, step-patterns, metric and proportional foundations

WENDY HILTON

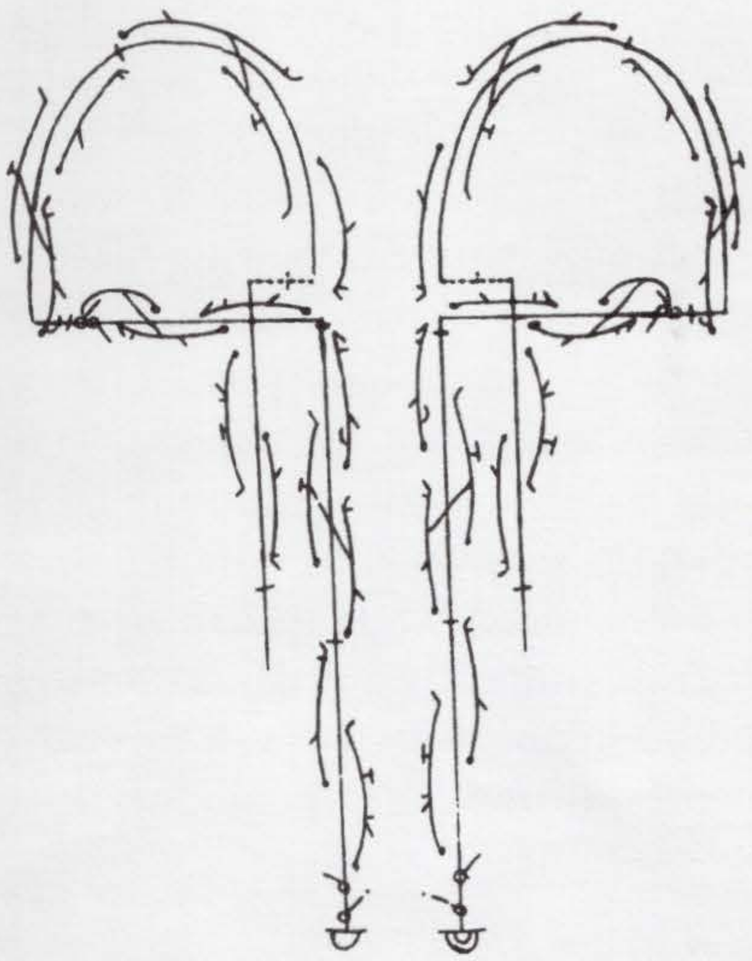
The following analysis of some aspects of the courante was undertaken in response to a recurrent question from musicians studying the instrumental courantes and correntes of J. S. Bach. Do the extant examples of courante step-patterns shed any light upon the puzzling rhythmic complexities of courante music?

First, the irksome confusion caused by the random titling of Bach's pieces should be eliminated. Regardless of their appellation Courante or Corrente in the edition being used, Bach courantes may be distinguished by their content; or, superficially, by their usual time signature $\frac{3}{2}$ which originally denoted *proportio sesquialtera*.



la Bourgogne

Fig. 1.



Facing page:
Detail from the painting by Janssens of a ball at the Hague before the Restoration. Charles II was a famous exponent of the French courante. Here, his serious approach to dancing and his erect carriage and prominent use of elevation are vividly conveyed.
(By gracious permission of Her Majesty the Queen)

The character of the dance

The extant notated 17th- and 18th-century courantes and their music have two essential characteristics: a rhythmic liveliness, requiring intellectual dexterity; and an inherent nobility, a quality not to be confused with pomposity or an air of self-conscious superiority.

Courantes are dances for the connoisseur. To the uninitiated they may appear simple and technically undemanding, whereas in practice they require unwavering concentration and considerable physical control; above all they demand a presence and bearing which King Louis XIV himself would have approved.

Looking back to the earlier years of Louis XIV's reign, the dancing master, P. Rameau, wrote in 1725[1]:

> The Courant was formerly very much in Fashion, and as it is a very solemn Dance, and gives a more grand and noble Air than other Dances, . . . Lewis the Fourteenth was pleased to prefer it; . . . Indeed he danced it better than any of his Court, and with an extraordinary Grace. But what gives a greater Proof of his Attachment and Delight in this Dance, is, that notwithstanding the weighty Affairs he had upon his Hands, he set apart some Hours for this Diversion for upwards of two and twenty Years that Monsieur Beauchamp had the Honour to instruct him in this noble Exercise.

Documentation

At first glance the existing documentary evidence relating to the courante may appear too fragmentary to be conclusive, for Louis' favourite dance was popular during a period when no technical books on the art of dancing were published.

Almost one hundred years separate the two dance treatises in which any appreciable space is devoted to the courante: F. de Lauze's *Apologie de la danse* (1623), published soon after the courante became fashionable; and Gottlieb Taubert's *Der Rechtschaffener Tanzmeister* (Leipzig, 1717), written long after it lost its place of favour to the minuet during the 1660s. Unfortunately these authors are the two most verbose and incomprehensible writers on dance in history.

The remarks of P. Rameau in *Le Maître à danser* (Paris, 1725), the most definitive work on ballroom dance of the early 18th century, are clear but brief as the courante was no longer in vogue. Nevertheless, both he and Taubert recommended that pupils study it as a basis for learning other dances just as de Lauze had done a century before. The present study of the courante is based on its notation in 17th/18th-century dance manuals, and contemporaneous musicological evidence which reveals identical structural principles.

In about 1680 Louis XIV encouraged his most eminent dancing master, Pierre Beauchamp, to set about devising a system of dance notation. For reasons yet to be ascertained this system was eventually published by another master, Raoul Auger Feuillet, in a textbook *Chorégraphie,* Paris, 1700. It was soon in wide-spread use and today some three hundred and sixty notated ballroom and theatrical dances are available. Among these are five examples of the courante. Two are printed, while the other three exist in anonymous 18th-century manuscript collections of dances located in the Bibliothèque Nationale and the Bibliothèque de l'Opéra in Paris.

Three of the examples are short sequences forming the opening sections of ballroom dances:

La Bourgogne by Louis Pécour, music anon. (See Fig. 1.)
First published in *Recueil de dances composées par M. Pécour*, notated by Feuillet, Paris, 1700. The date of composition is not known, but the title suggests that this dance may have been connected with the young Duc and Duchesse de Bourgogne, whose wedding was celebrated in 1697. This dance begins with a six-measure strain of courante played twice, followed without pause by a short bourrée, sarabande, and passepied. (In such dances the final measure of each dance type adopts the time of the following type.) Different spatial figures and step-sequences are danced to the courante strain and its repeat.

La Dombe, by Jean Balon, music anon.
Notated and published by Dezais in *Recueil de danses pour l'année 1712*. This dance begins with a nine-measure strain of courante played twice. The same figure and step-sequence is repeated, but with the dancers facing different directions in the room.

La Duchesse,[2] dance and music anon.
This dance begins with a six-measure strain of courante played twice. A different figure and step-sequence is performed the second time.

The remaining two dances are almost certainly the oldest. They exist in two manuscript collections.

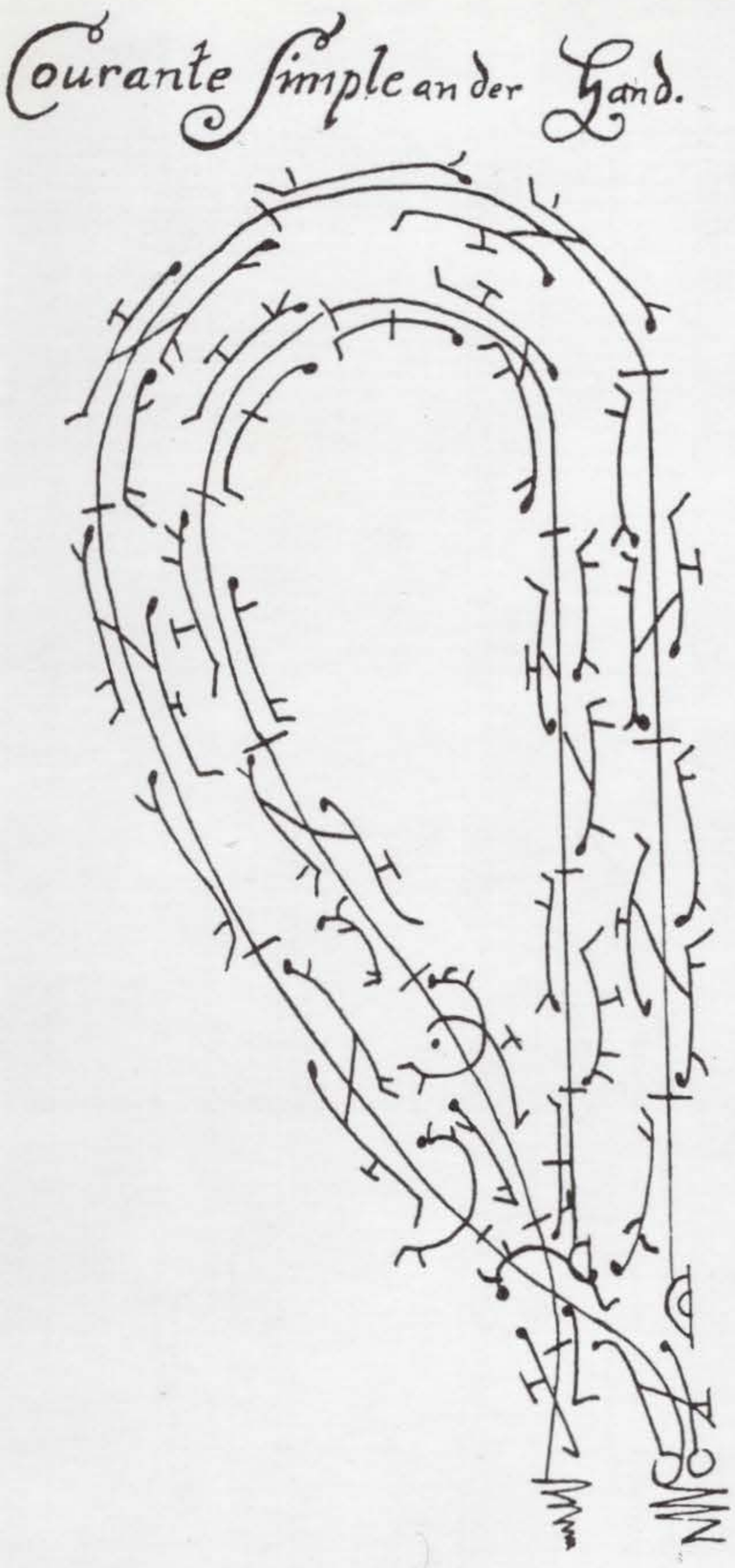


Fig. 2.

La Courante,[3] dance and music anon.
This courante has no special figures, but simply moves around the room. It consists of a five-measure strain played twice, followed by a six-measure strain played twice. Because of its brevity this dance was either repeated or followed immediately by a figured courante.

La Bocane or *La Bocanes,*[4] dance anon., music by Bocane.
This is a figured courante consisting of two nine-measure strains each played twice. Different step-sequences are performed to each strain and its repeat.

In addition to these five dances, there are several sequences notated by Taubert without accompanying music (see Fig. 2). Two of these are almost identical to *La Courante*.

Of the notated courantes, *La Bocane, La Bourgogne* and Taubert's examples are of primary significance. The latter two are important because of the method of their notation, while *La Bocane* is of especial interest because of its more varied step-sequences and the probability that it was composed early in the 17th century. A courante called *La Bocane* is mentioned, and its music given, by Marin Mersenne in *Harmonie universelle,* Paris, 1636 (Fig. 3).[5] This is the same *La Bocane* recorded in dance notation (Fig. 4).

La Bocanne est une Courante figurée, qui a ses pas mesurez, & ses figures particulieres; elle a quatre couplets, à sçavoir deux fois la premiere partie du chant, & deux fois la seconde: elle s'appelloit cy devant la Vignonne, mais le chant qui a esté fait de nouveau, luy a donné le nom de son auteur: . . .

La Bocanne is a figured courante, with its own particular step-patterns and figures; it has four couplets, that is to say the air has a first strain played twice and a second strain played twice: it was previously called La Vignonne but a new air has been composed and it has taken the name of its author: . . . (see Fig. 4)

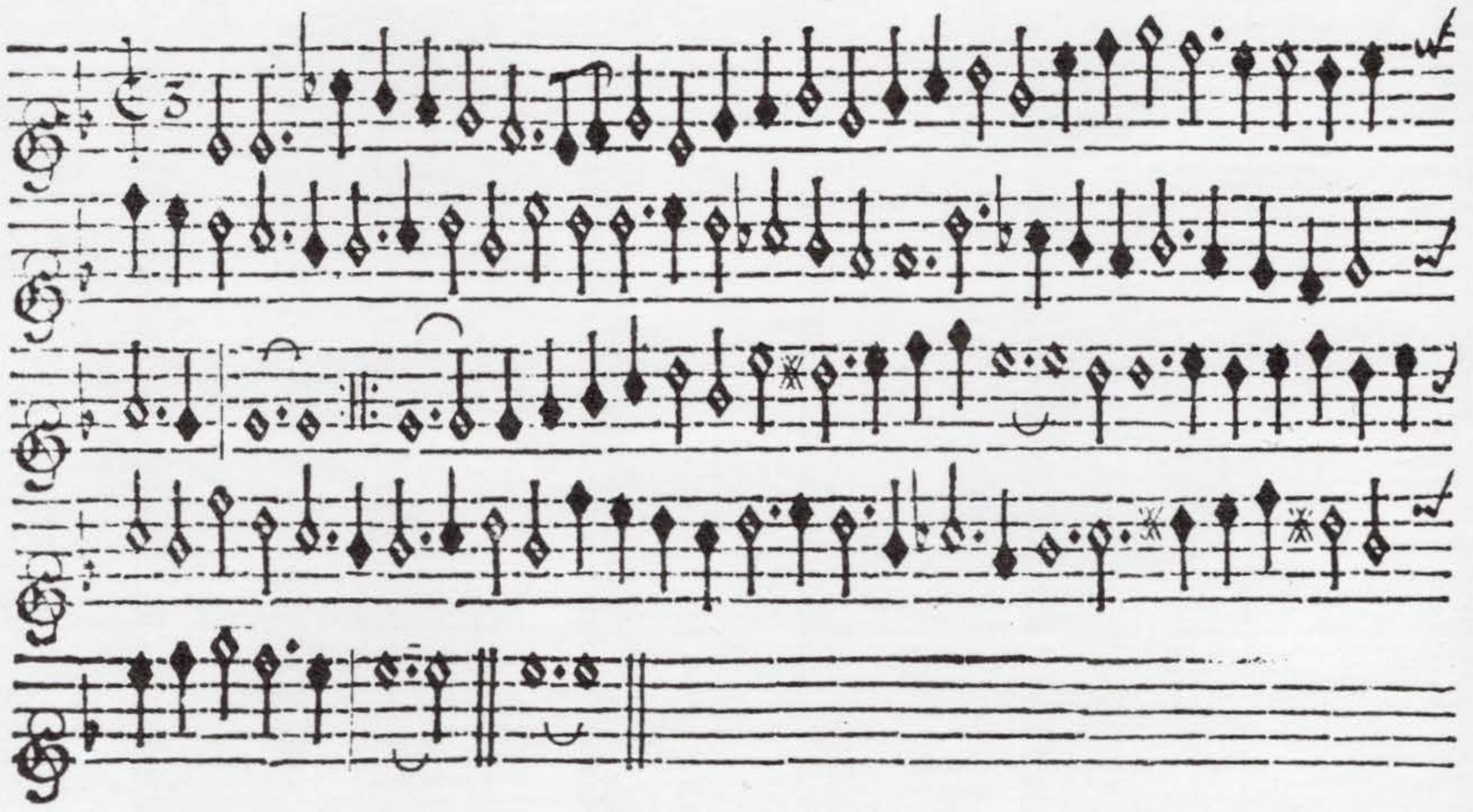
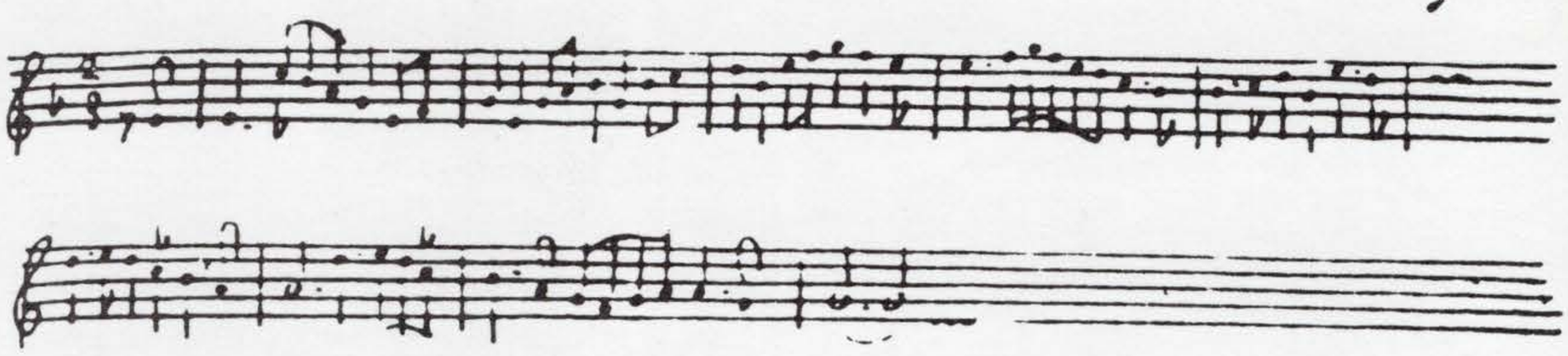



Fig. 3. The air of La Bocanne from Marin Mersenne's Harmonie universelle, *1636. Livre Second p. 170.*

In the notated dance scores this air appears in quarter note values as was usual during the latter part of the 17th century. Also, the upbeat has become shortened to an eighth note.



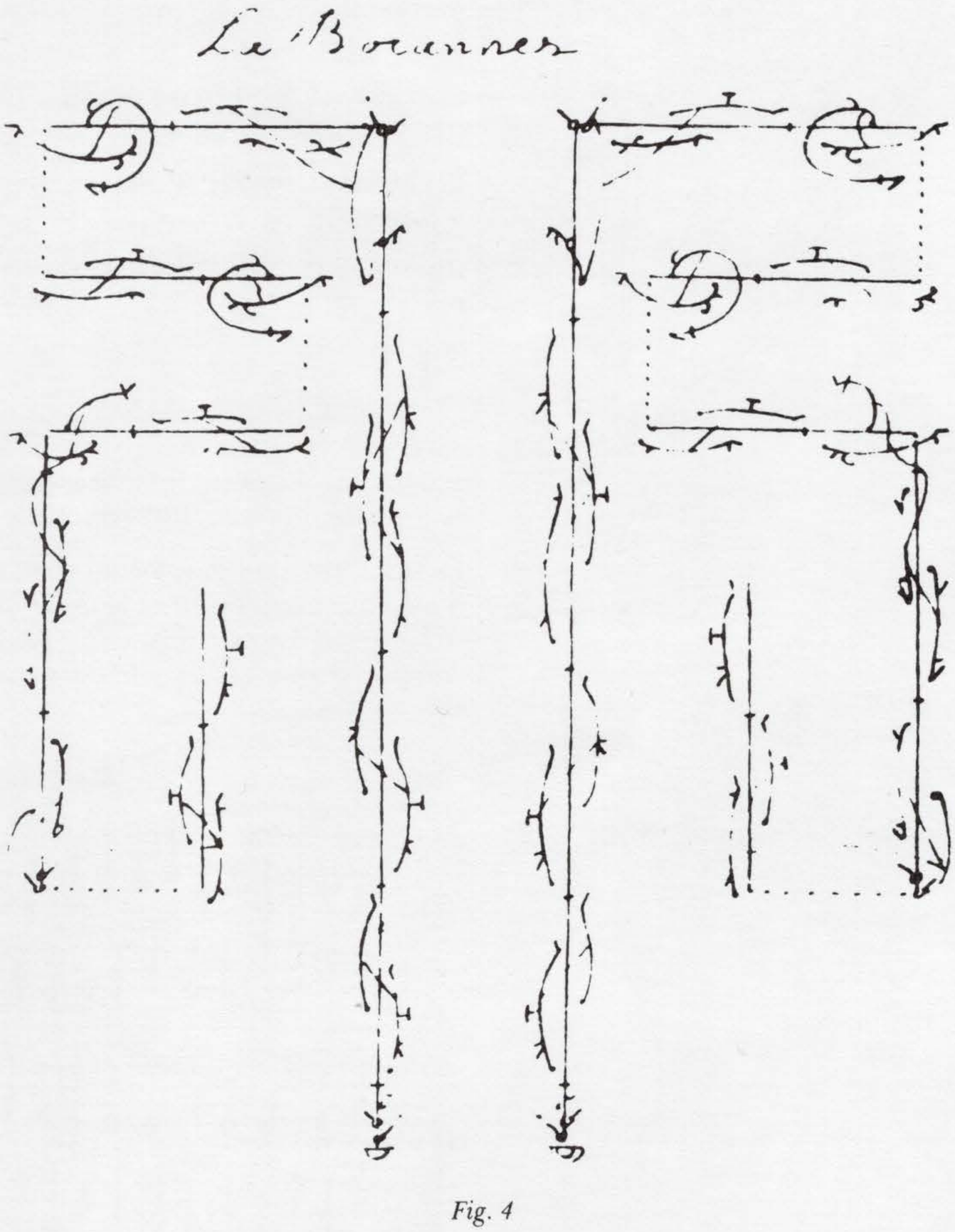


Fig. 4

The composer of this new air was Jacques Cordier, the famous dancing master and violinist otherwise known as Bocane (Bocanne). One question cannot be answered conclusively. Is the dance extant in notation the original one mentioned by Mersenne, or a new dance composed after 1636? Comparison between the notated dance and the first air, La Vignonne, reveals a short, but very unusual, structural similarity which suggests that this dance could well be the original; measures 5-7 in the first section and its repeat are identical in both music and steps. (See Fig. 5)

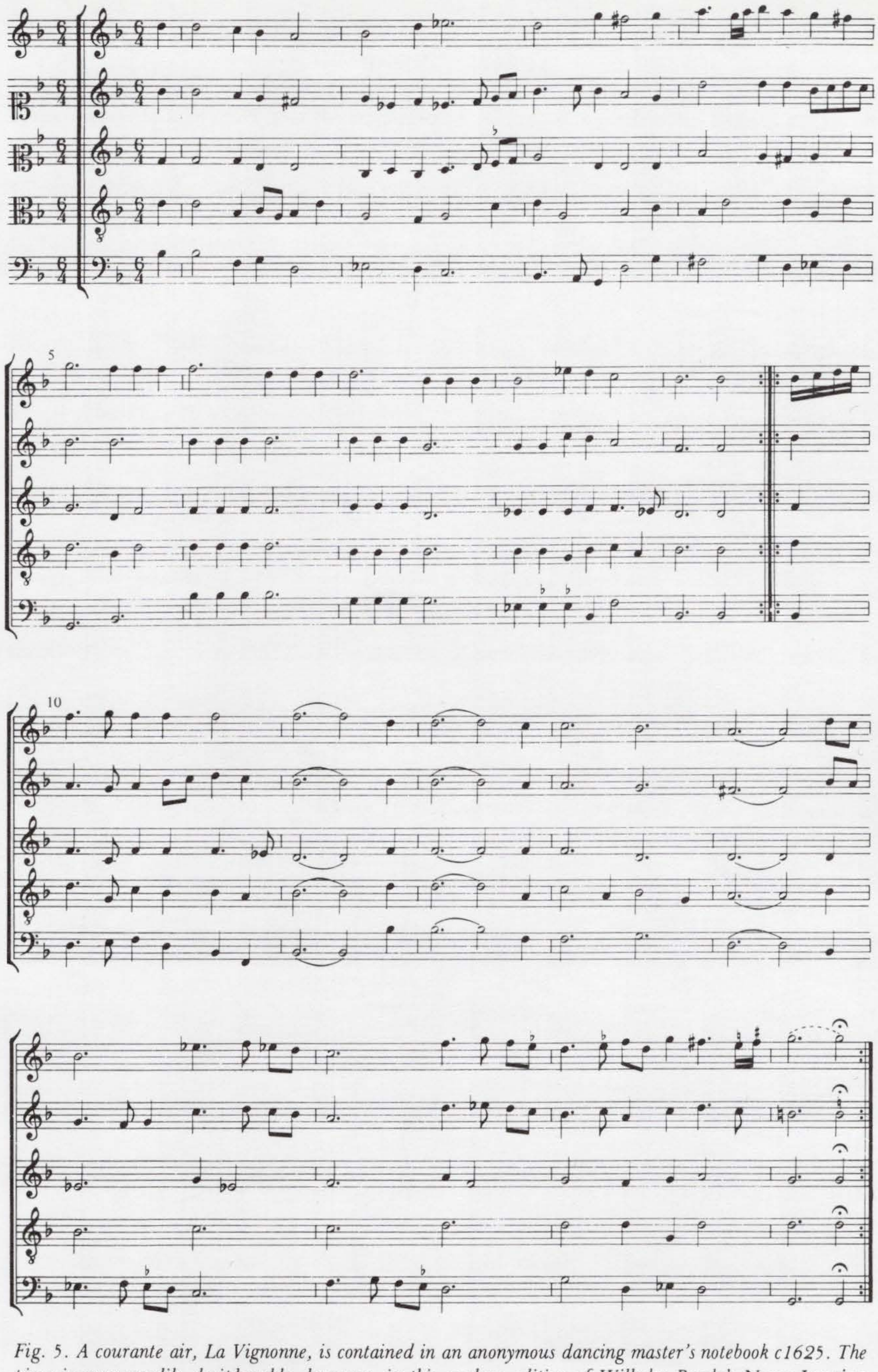



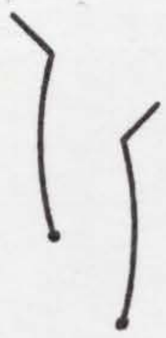
Fig. 5. A courante air, La Vignonne, is contained in an anonymous dancing master's notebook c1625. The piece is more readily decipherable, however, in this modern edition of Wilhelm Brade's Neue Lustige Volten Couranten, Balletten, Padoanen, Galliarden, und Masqueraden zu 5 Stimme, *1621, edited by Herbert Monkmeyer. (C. Peters Corp.)*

The following analysis will show the duration and rhythmic stresses of the individual step-units used in the courantes, and the basic combinations of these units into step-patterns equalling a measure of music. The analysis includes a short explanation of certain principles of the dance notation. (It should be noted that the explanations given are sufficient for analysis but not for performance.)

The basic courante step structure and aspects of the dance notation

All the examples show steps which travel forward and should be read from the bottom upwards:

Single steps



A single step with the left foot.

A single step with the right foot.

These symbols represent 'pas simples', i.e. plain steps from one foot to the other.

Step-units

Bar line

A step-unit consisting of two single steps.

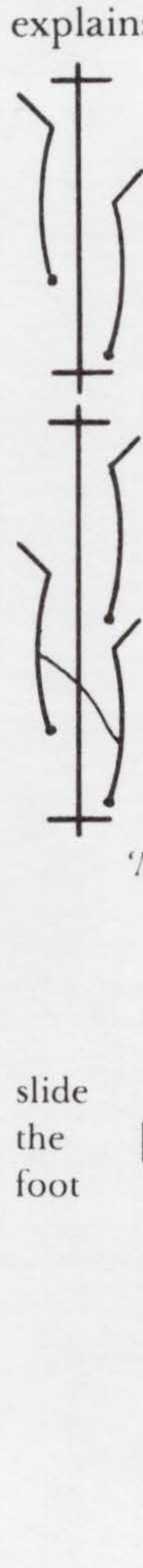
Bar line

A 'pas composé' is a step-unit composed of more than one single step. Each step is joined by a line of 'liaison' indicating that together they comprise a unit.

A step-unit is notated between bar lines placed along a 'tract' which depicts the path of the dance.

'Tract'

In most dance-types one step-unit equals one measure of music but the courante is unique in having one-and-a-half units per measure. Feuillet explains this structure[a] and the notation clarifies his text:[6]



♩
𝅗𝅥

= a 'pas composé'

Je remarque neanmoins que ceux qui ont fait la Courante, ont mis deux Pas pour chaque Mesure, dont le premier occupe les deux premiers temps de la mesure & le deuxième Pas n'occupe que le troisième temps; . . .

It is to be observ'd nevertheless, that in Courant Movements, two Steps are put to each Barr or Measure; the first of which [a whole unit] takes up two parts in three of the Measure, and the second [a half unit] takes up the third part; . . .

'Movements'

slide the foot

b)

a)

b) rise

a) bend

} a 'movement'

The first single step in a unit is always performed with a 'movement' which contributes a rhythmic stress.

A 'movement' consists of bending the knees and rising up again, the rising from the preliminary bend giving a rhythmic stress in non-springing steps. (In springing steps the rise is taken into the air, the inevitable return to earth providing the stress.)

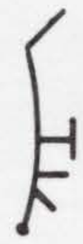
The step-unit was of primary importance in the theory of dance systemized during the 17th century. The units are always enclosed within bar lines even though this often causes signs for such actions as bending and rising to be incorrectly placed in relation to time. The most visually confusing example of this misplacement is seen in the first single step symbol in a measure. This step is always performed with a 'movement'. The bend must be made on the upbeat leading to the rise on the downbeat:

Thus this means this in time.

The two plain steps of the 'pas composé' plus the one step of the half-unit equal the three minims which comprise a measure of courante. When the 'movements' and the slide are combined with these single steps the units must be analysed in crotchet values. This done, it becomes apparent that the performance of each unit is duple.[b] The rhythmic stresses divide the measure thus:

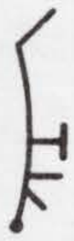
	Whole unit				+ half unit	
	1	&	2	&	1	&
bend	rise / step 1	slide	step 2	bend	rise / step 3	bend

The whole step-units used most frequently are:

coupé temps de courante 

Both these units are notated with the sliding sign which denotes a slow sustained quality. (The 'temps' has only one single step and 'movement' but is nevertheless a whole unit because of its duration.)

The half-unit employed to equal the remaining minim in a measure is the demi-jeté, a livelier step which could be notated in various ways. In the manuscripts of *La Bocane* a method is used which suggests that it may have originated as a temps de courante made more quickly; only the slide is missing:

temps de courante  demi-jeté instead of Feuillet's symbol.[c]

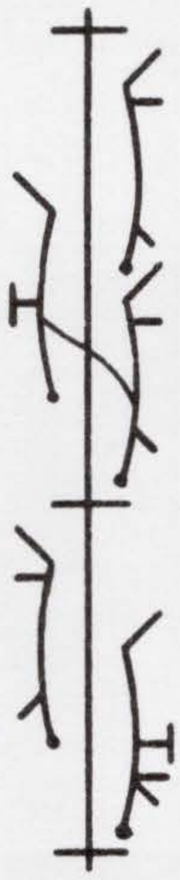
Mersenne is apparently describing both a temps de courante and a demi-jeté when he says of the dance:[7]

Elle est composée de deux pas en une mesure, à sçavoir d'un pas de chaque pied: or les pas a trois mouvemens, à ȿcavoir le plier, le lever, & le poser.

It is composed of two steps in a measure, that is to say a step of each foot; in which each step has three motions, namely bend, rise, and placement. [Placement of weight: two single steps with a 'movement'.]

The whole and half step-units combined

The typical opening step-sequence of the courantes is[d]:



demi-jeté — half unit

coupé — whole unit

demi-jeté — half unit

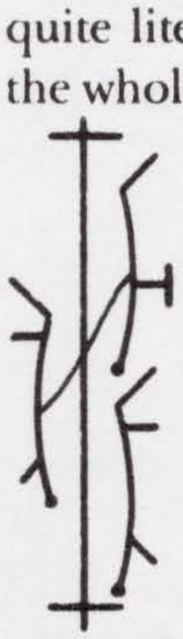
temps de courante — whole unit

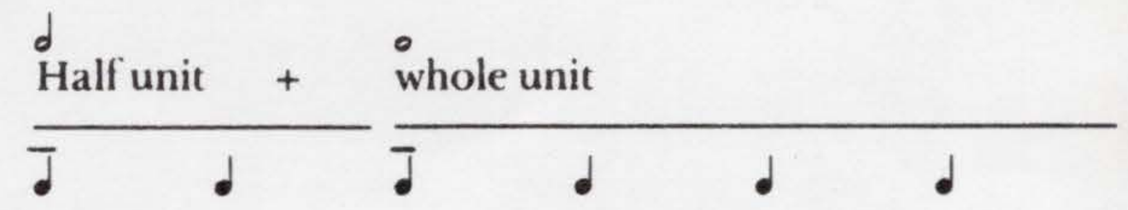
In these combinations stresses occur at the beginning of each unit, dividing the measures into:

The combination of coupé/demi-jeté is the one used most frequently throughout the dances.

Variation

Occasionally a half-unit will be placed first. This is a demi-coupé, which is quite literally a half-coupé, being the first single step and 'movement' of the whole unit.





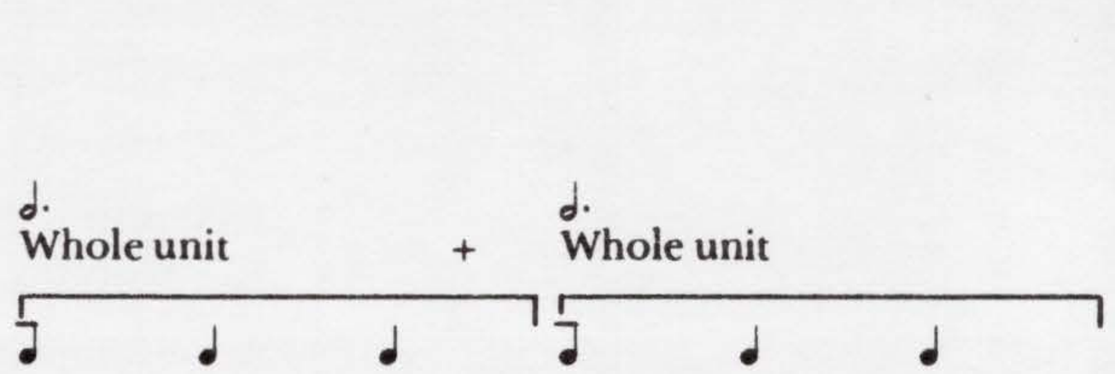
coupé (whole unit)

demi-coupé (half unit)

Two whole units of equal length combined

Although an unequal division of the measure is usual in courantes, several measures of *La Bocane* have an equal division. Here two whole step-units—two coupés—are contained in a measure, the performance of each unit being triple:

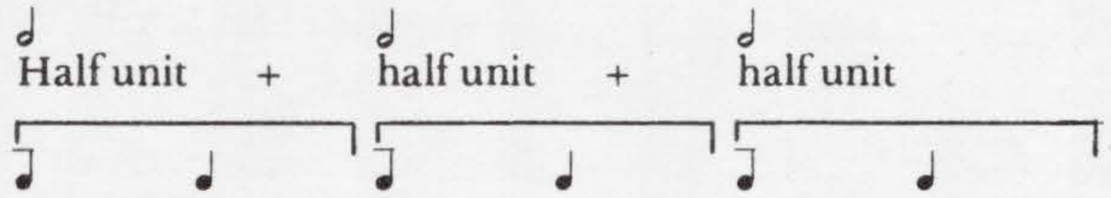
two coupés



Three half-units combined

In the Bib. Nat. manuscript of *La Bocane* a combination of three demi-coupés appears once.[8] (The same measure in the Bibl. de l'Opéra manuscript contains the previously discussed combination of coupé/demi-coupé.)

three demi-coupés



A summary of all the step-units discussed above can be charted as follows:

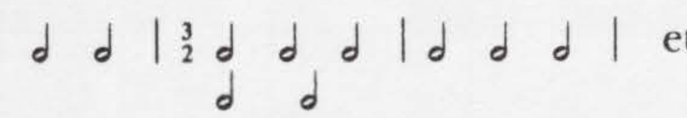
Frequency	Stresses in a measure	Units	Time of step-unit performance
usually	𝅗𝅥 𝅗𝅥	whole/half	duple
sometimes	𝅗𝅥 𝅗𝅥	half/whole	duple
quite often	𝅗𝅥. 𝅗𝅥.	whole/whole	triple
once	𝅗𝅥 𝅗𝅥 𝅗𝅥	half/half/half	duple

Proportional and metric foundations

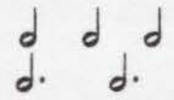
Mersenne says of the courante: 'Son mouvement est appellé sesquialtera ou triple, . . .'[9]

Sesquialtera—one whole plus its half—was a musical proportion in which three notes were introduced in the time of two of the same kind. Thus a change from duple to triple time was facilitated, the length of the measure remaining constant.[10]

Sesquialtera was most often employed with minims and denoted by the time signature $\frac{3}{2}$, meaning three in the time of two.[e]



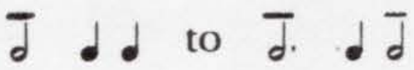
Sesquialtera does not necessarily imply an interplay of two against three but in the courante this is used significantly:



Neither does it explain the unequal division of the measure. This division is governed by the triple dactyl foot.

> What shall I name those current traverses
> That on a triple dactyl foot do run
> Close to the ground with sliding passages,
> Wherein the dancer greatest praise hath won, . . .
>
> *Orchestra,* 1596, Sir John Davies (stanza 69)

The triple dactyl foot was evolved to facilitate medieval polyphonic writing which made use of six 'modi' later named after the metric feet of Greek verse. The only two duple feet used, the dactyl and the anapaest, were made triple; the dactyl being extended from:

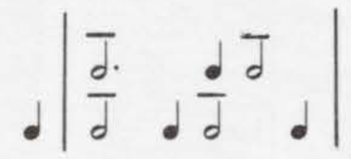


The second half of this extension has the value of an iamb, the quarter note acting as an upbeat to the stressed minim. The stresses in a triple dactyle foot therefore divide it long/short and it is to this division that the whole/half step-units in a measure relate.

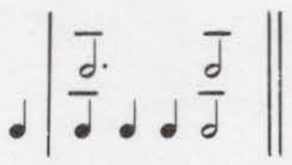
In the same paragraph[9] Mersenne says that the air of a courante is measured by the iambic foot, ∪ – (♩ 𝅗𝅥).

The relationship of a pair of iambs to one triple dactyl foot in a measure is:

triple dactyl
two iambs



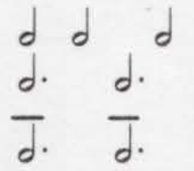
The iamb provides the crotchet upbeat found in courantes of the early 17th century.

In the final measure of each strain the duple element of *proportio sesquialtera*, and of the two iambs in a measure, emerges unencumbered. As, for instance:

The above elements relate as follows:

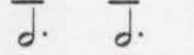
triple dactyl foot

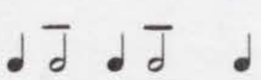
whole/half step-units

sesquialtera



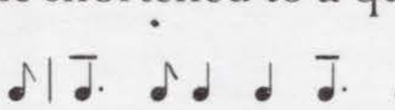
two whole step-units



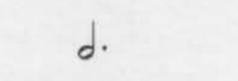
two iambs

Rhythmic patterns in courante airs

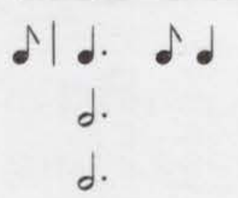
In early 17th-century courantes the rhythmic pattern used in the first measure was often that found in La Vignonne (see Fig. 4):

Later in the century another rhythmic pattern predominated, and the crotchet upbeat had become shortened to a quaver:



The airs of the five notated dances contain three basic rhythmic patterns:



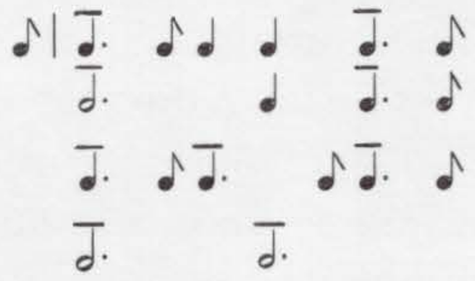
A triple dactyl foot establishes a measure

with which the airs usually begin, often followed by

usually the final measure in each strain.

One further rhythmic pattern is found frequently in courante music:

'broken sesquialtera'[11]

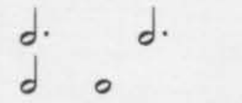
The rhythmic patterns and their related step-patterns can be summarized as follows:

Rhythmic patterns	Units	Time of step-units
	whole/half	duple
	three half units	duple
	two whole units	triple

Ornamentation

In general the indicated ornamentation in courantes occurs on one or more of the above points of stress in a measure. But quite frequently a shift of emphasis will occur, just as in the step-units when the half-unit is placed first in a measure:

half/whole unit

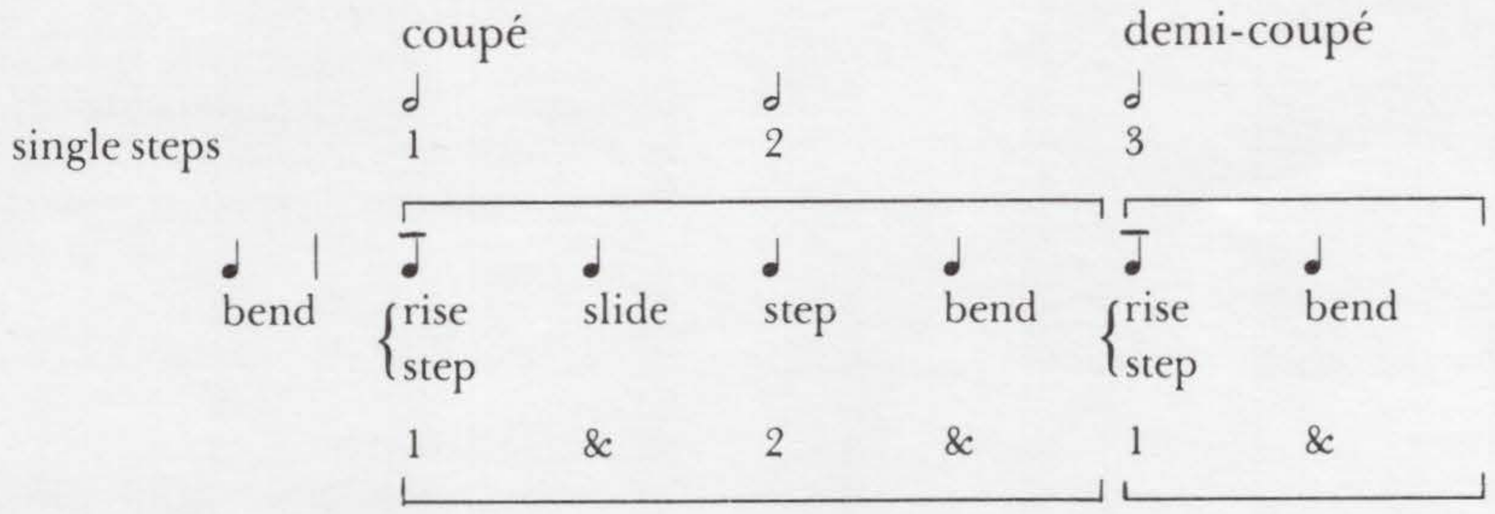
Each facet of courante music which has been discussed has been shown to have its equivalent in particular combinations of step-units. These are not, however, always used simultaneously. For instance:


music
half/whole step units.

Thus the complexity of an already far from simple dance is increased and its performance made even more exciting and challenging for the dancer.

Basic phrasing

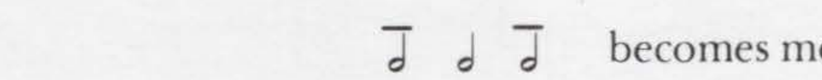
The basic one-and-a-half unit step-pattern of coupé/demi-coupé (jeté) provides a total of three single steps per measure, yet each unit is danced in duple time. While performing, dancers should be aware of both these triple and duple elements:



(In the other whole/half unit combination of temps de courante/demi-jeté the same rhythmic pattern occurs, the only difference in execution being that the first rise is made without a simultaneous step.)

In the broader phrasing of long step-sequences the rise in the half-unit at the end of a measure is vitally important. Not only must it have a strong rhythmic emphasis but its motion must be made to flow onward to the next point of stress, which is the rise on the downbeat of the following measure.

Similarly the importance of the third minim in a measure must be realized lest a measure which should be stressed

 becomes merely

And, as in the step-sequences, the melodic line moves most frequently from the third minim to the following downbeat.

Every courante reflects, in varying balance, liveliness of intellect and nobility of presence. The first may be expressed by musicians through an animated, but never agitated, interpretation of the inner musical rhythms; and by dancers through the articulation of the individual actions within the step-units. Simultaneously, a broad phrasing of the minim values and of the sustained single steps, should conjure up the noble presence of those two most enthusiastic performers of the dance: Louis XIV of France and Charles II of England.

Analytical notes

a Twenty-five years later in *Le Maître à danser* Rameau describes a different step structure. According to him the last single step in a measure and the first two in the following one constituted a 'pas de courante'. The method of notating this 'pas' would be identical to the notation of Feuillet's two separate 'pas', because the single steps of a 'pas composé' which 'crossed' a bar line were not joined by a 'liaison'.

b The performance of this whole unit in triple time is:

c Feuillet notates the demi-coupé and demi-jeté identically when the latter occurs in the courante. In a 'Supplément de pas' given in the 1701 edition of *Chorégraphie,* he describes the demi-jeté as 'Jetté sans sauter ou demy-coupé en l'Air'; that is, a jeté (a sprung step from one foot to the other) without jumping; or a demi-coupé (a non-springing step with a 'movement') made into the air! Rameau's explanation of the 'demi' is that the jeté is made with a small (a half) spring. He gives this definition, however, not in his first book *Le Maître à danser,* but in his second, *Abrégé de la nouvelle méthode . . .*, Paris, 1725. In the author's opinion Feuillet viewed the demi-jeté in the courante primarily as a half unit having only a slightly different execution from the demi-coupé, the other half unit. A detailed examination of the ambiguous demi-jeté and its various notations will be found in the author's forthcoming book *Dance and Music of Court and Theatre: The French Noble Style 1690-1725* (The Princeton Book Company, 1977).

d In *La Bourgogne* (the only courante notated by Feuillet) and in Taubert's examples, the whole and half step-units within a measure are not joined by the line of liaison, in accordance with the theory of Feuillet's *Chorégraphie*. The notaters of the other courantes do not use this important principle.

e The airs of *La Bocane* and *La Dombe* have the time signature $\frac{2}{3}$. This was used to denote the proportion of sub-sesquialtera about which very little seems to have been ascertained; $\frac{2}{3}$ is usually considered to be a careless error for $\frac{3}{2}$. Be that as it may, the author has been unable to find any significance in its appearance with these courantes.

Bibliographical notes

[1] P. Rameau, *Le Maître à danser* (Paris, 1725), p. 110. Translated by John Essex, *The Dancing Master* (London, 1728), p. 63.

[2] Bib. Nat. (14884); Bib. de l'Opéra (Res. 934).

[3] Bib. de l'Opéra (Res. 934; Côté C 2454).

[4] Bib. de l'Opéra (Res. 934); Bib. Nat. (14884).

[5] Marin Mersenne, *Harmonie Universelle,* Livre Second (Paris, 1636), p. 170.

[6] Raoul Auger Feuillet, *Chorégraphie* (Paris, 1700), p. 87. Translated by John Essex, *Orchesography* (London, 1706), p. 47.

[7] Marin Mersenne, op cit, p. 165.

[8] *La Bocane*, Bib. Nat. (14884), p. 172, measure 8.

[9] Marin Mersenne, op cit, p. 165.
'La Courante est la plus frequente de toutes les dances pratiquées en France, & se dance seulement par deux personnes à la fois, qu'elle fait courir souz un air mesuré par le pied Iambique ∪ –, . . .'

[10] For the most detailed study of sesquialtera see Michael B. Collins, *The Performance of Coloration, Sesquialtera and Hemiola, 1450-1750.* Unpublished dissertation (Stanford University, 1963).

[11] Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597).

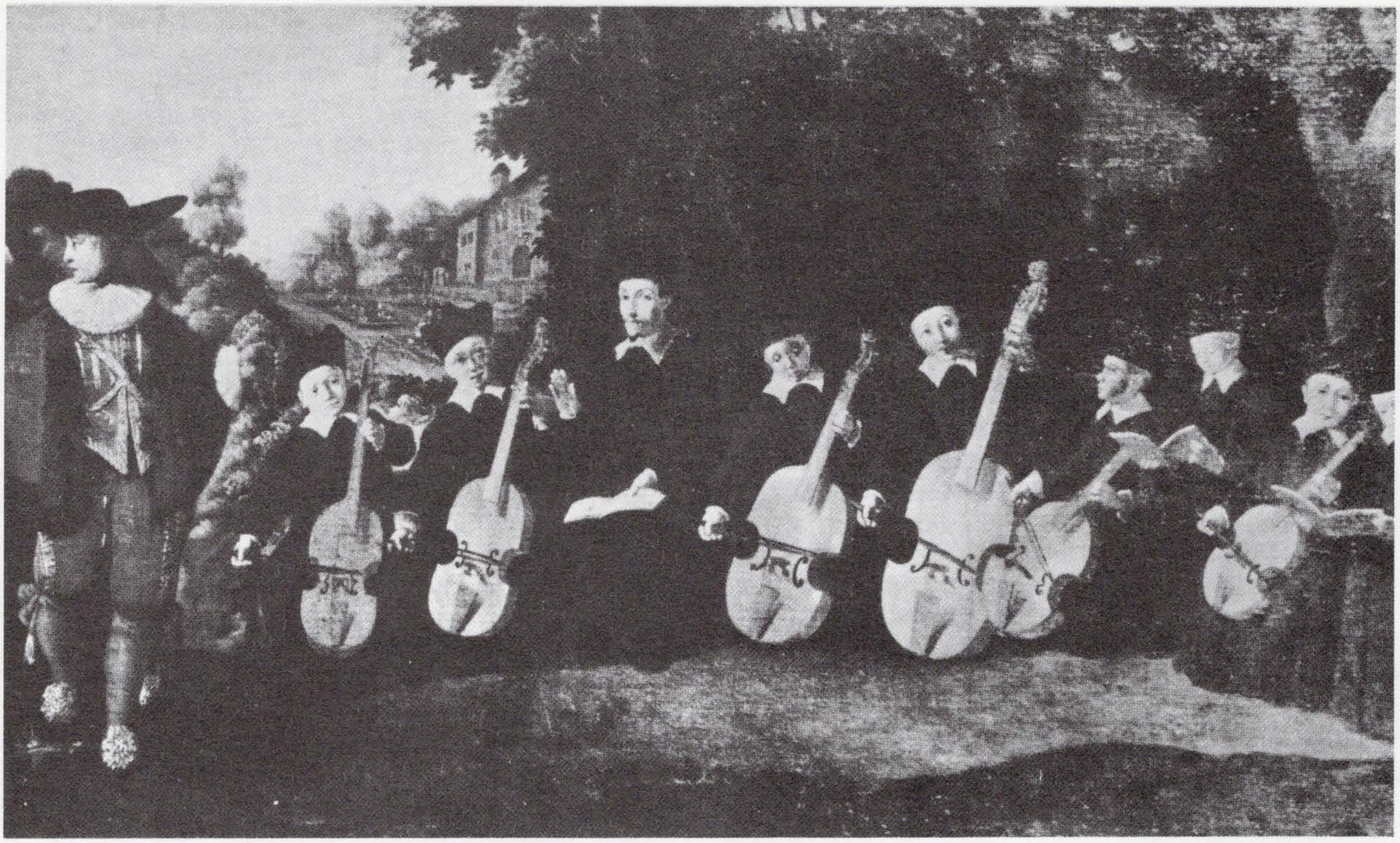
A *violone* as it is known today is usually a kind of double-bass viol, rather small for its tuning, which is an octave below the bass viol, and which usually doubles the bass line in the 16ft register. Certainly such an instrument used to exist,[1] but those which continually make their appearance in pictures seem to be playing the bass alone and are described by most authors[2] as being tuned only a 5th below the bass viol, that is GG C F A d g. It is largely with this instrument that this article is concerned.

The earliest representation is probably that shown in a painting by Altdhorfer[3] dating from the very beginning of the 16th century. It is being played by an angel standing up, which is not the usual way, the tip of the scroll being on a level with his nose. It already has the rudimentary outline of a violin just like the long-necked violone which is giving support to Lassus's band in the Mielich Miniatures (1568). It is harder to understand the instrument which Titian himself is supposed to be playing in Veronese's painting of *The Marriage at Cana* (1562), but it is an interesting picture which shows the tenor viols being played crossways.[4]

During the Renaissance, viols on the Continent were often larger and tuned lower than in this country[5] and were classified as *Gross Geigen, violoni* or *violones* (i.e. large violas). Their smallest would match up to the Praetorius woodcuts which, according to so many authors[6] would have been tuned a 4th lower than ours. Some of the middle parts could easily have been taken over by what we term a bass viol, but which to this day is known as a tenor in Germany. The true bass of the consort, says Banchieri, is the *violone da gamba* with its G tuning, and it is probably in this capacity that it can be seen in a painting of musicians at the court of Louis XIII (see overleaf). In this country there is isolated use of such an instrument, for Orlando Gibbons has written nine fantasies of exquisite beauty which have a part for the 'great dooble bass' and judging by the large range demanded it is fairly safe to assume they were written for an instrument with Praetorius's alternative tuning, a tone higher than that already given.

But it was the advent of the continuo bass which made the violone so important, particularly in churches, because the lower pipes of the organ *Gedackt* are rather ineffectual by themselves, especially if the bass moves fast. They are to be seen in profusion in pictures, mostly by Dutch and German painters, and mostly dating from the first half of the 17th century.

Left: a painting by Palamedesz where the underhand bow is clearly seen—a picture typical of many painters of the period.



Viols at the court of Louis XIII. Pictures of a viol consort are exceedingly rare.

They have either five, six or even seven strings. The German name, surprisingly enough, was *Gross Bassgeige*, but it was commonly referred to by the Italian *violone*.[7] Schütz writes at the end of his *Musicalische Exequien:*

> The *violone* or *Gross Bassgeige* is the most convenient, agreeable and best instrument to go with the concertato voice when sung to the sole accompaniment of a quiet organ . . . not only shown by its effect but confirmed by the example of the most famous musicians of Europe who use them. We trust those who play this instrument to treat it with a sharp ear and a keen understanding, but for the sake of the inexperienced I have included three short reminders.
> 1 If there is an alto or tenor clef marked, the *violone* can play through though always in the low register, i.e. octaves below.
> 2 If the parts are introduced successively the *violone* should play when the bass enters.
> 3 It must especially be observed that if one or more concertato basses are singing, the *violone* should not play since the vocal bass line is enough, and the *violone* with identical chords or unisons mars the effect.

The top string of the *violone* lies a whole octave above the top string of our double bass, yet experience in playing this instrument shows that when the bass line goes high and the *violone* plays at written pitch it is inclined to sound rather thin, so it is preferable to transpose down the octave—or to quote Agazzari, 'keeping on the thick strings as much as possible and frequently doubling the bass line at the octave below'.[8]

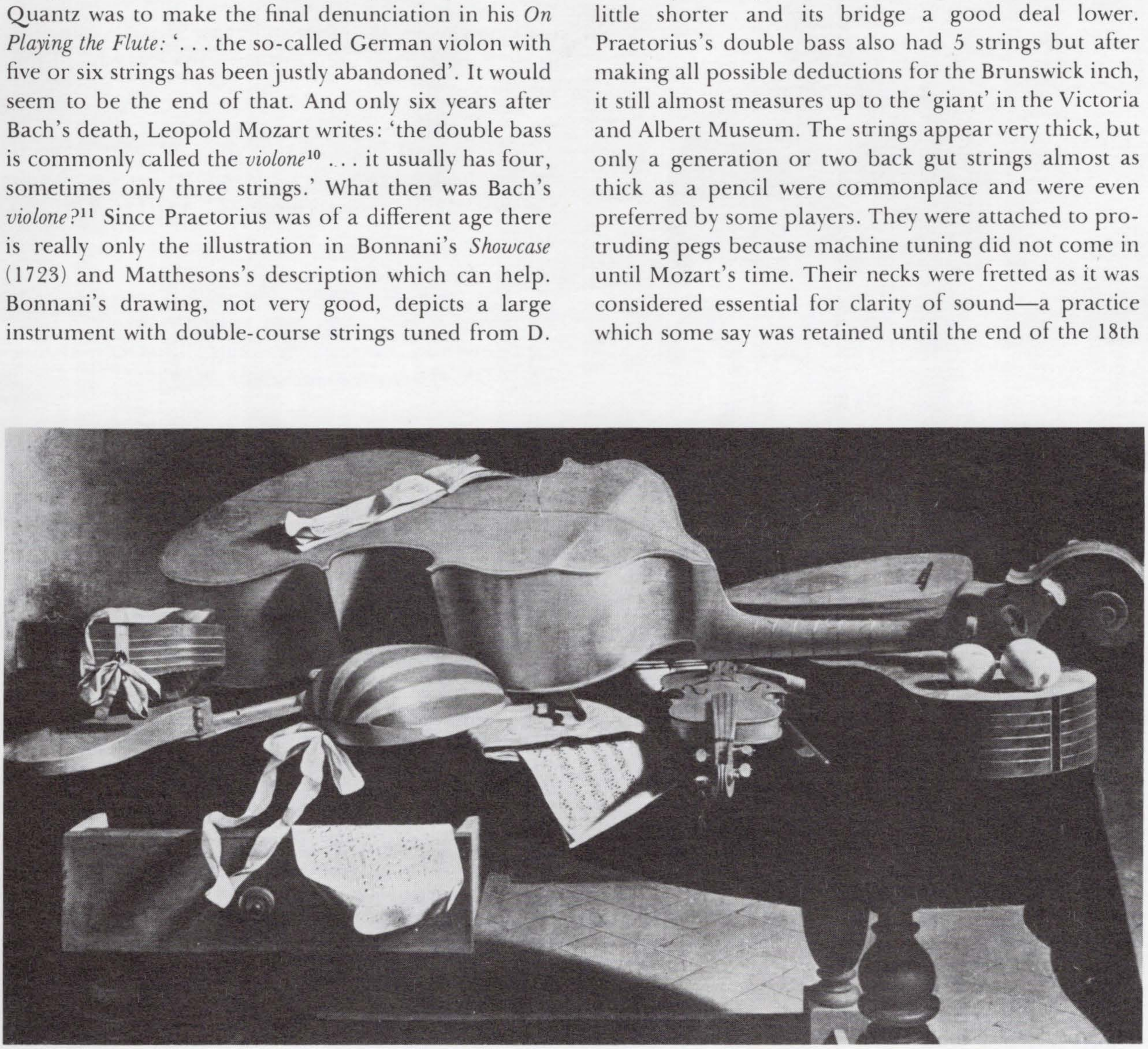
It is significant that Mersenne does not mention the *violone*, for France seems to have adopted instead the *basse de violon*, which is simply a large cello tuned a tone lower than today, and doubtless sounding even lower with the prevailing pitch of the day. But its top string would have been tuned to the same note as the top string of our *violone*. Four of these instruments played the bass in *Les Vingt-quatre Violons du Roy* which accounts for the many B flats to be found in the bass parts.

It seems likely that towards the end of the 17th century the cello was sometimes identified with the *violone*. Bonocini's Sonata op. 12 provides a part for the violoncello which not unnaturally descends to low B flat, but on the title page he prescribes a *violone*. Muffat's *Concerti Grossi* (1695) bears a preface which states that he prefers a small French bass for the *violoncino concertate* rather than the *Gross Bassgeige* called *violone*. It is understandable as Muffat was brought up in France and their *basse de violon* was rather smaller than the *Gross Bassgeige* and probably more agile.

A *violone* is often specified by Corelli[9] and Buxtehude and it has often to divide on the organ bass line with such a proliferation of notes that if they were played

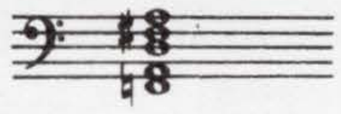
wholely in the 16 ft octave it could sound rather strange. When Handel first returned from Italy he used to refer to the cello as a *violono* (which sometimes doubles the violas at their pitch). The large instrument, which in *Il Pastor Fido* accompanies a short bassoon solo, he calls a *violono grosso*.

But there is much confusion over the matter around the beginning of the 18th century, and although it is clear that Bach constructed his bass line around the cello, Walther, who was his contemporary and relative, does not disguise the fact that he does not think much of that instrument: 'The bass violin [he writes in his *Lexicon*] is too short and strong and therefore harsh . . . bring back the violone!'—and only four years later Quantz was to make the final denunciation in his *On Playing the Flute:* '. . . the so-called German violon with five or six strings has been justly abandoned'. It would seem to be the end of that. And only six years after Bach's death, Leopold Mozart writes: 'the double bass is commonly called the *violone*[10] . . . it usually has four, sometimes only three strings.' What then was Bach's *violone?*[11] Since Praetorius was of a different age there is really only the illustration in Bonnani's *Showcase* (1723) and Matthesons's description which can help. Bonnani's drawing, not very good, depicts a large instrument with double-course strings tuned from D. Mattheson (1713) simply says that it is: 'twice the size of a cello or more and of 16 ft pitch—very useful on the stage as a solid foundation in polyphonic works—choruses, airs and recitatives . . . but to play it for long is labour fit for a horse'. Bach's *violone* might then have been quite a sizeable instrument. It could even have been one of those large 5-string double basses which were made in such profusion throughout the 17th century and which may be seen in many museums in their original state[12] or even being played today, having no doubt been tensed up in the manner of our time by thrusting back the neck and enlarging the bass bar. Talbot's contrabass viol of Purcell's day was an ordinary 5-string double bass except that its neck was a little shorter and its bridge a good deal lower. Praetorius's double bass also had 5 strings but after making all possible deductions for the Brunswick inch, it still almost measures up to the 'giant' in the Victoria and Albert Museum. The strings appear very thick, but only a generation or two back gut strings almost as thick as a pencil were commonplace and were even preferred by some players. They were attached to protruding pegs because machine tuning did not come in until Mozart's time. Their necks were fretted as it was considered essential for clarity of sound—a practice which some say was retained until the end of the 18th



A close-up of the Gross Bassgeige in the still-life, Musical Instruments, *by Evaristo Baschenis (Italian, 1617-1677)*

What would Bach have called this large instrument? It was made about twenty-five years before he was born by Tielke (?), who was a celebrated maker of viols, and can be seen in the Bach Museum at Leipzig. Such an elegant fingerboard would require the protection of frets.

century. Tunings were largely a matter of taste. At first sight the following tuning looks bewildering:

It is found occasionally and is for those who play with their fists and is known as the fisticuff method.

But to return to our small instrument, which had not been completely abandoned as Quantz said, it was to turn up again in the next generation, not in the church but in the salon, playing the bass of early Haydn divertimenti, quartets and piano trios—for wherever there is a background of conversation and clinking glasses, the more solid bass is preferable, just as now the electric guitar thumps out the bass of the juke box.

This article brings forward for discussion the author's present conclusions and replaces his earlier article 'Der Brummende Violone', Galpin Society Journal, *XXIII (1970), pp 82–5.*

Author's postscript: Behind the lutenist, shown in the magnificent portrait on the cover of the October 1976 issue, can be seen a youth tuning a five-string instrument resembling a large cello. This too is a violone.

[1] Such an instrument is mentioned by Banchieri (*violone in contrabasso*), specified by Monteverdi in *Orfeo* (*contrabasso di viola*), and drawn by Praetorius (*Gross Bass Viole de Gambe*). Very few have survived, but an example can be seen in the Vienna Collection. It was made by Linarolo in 1587, and stands almost 6ft tall (183cm) with a large string length of 107cm. There is good evidence to suggest that it was originally intended to function without a soundpost.

[2] Zacconi (1591), Banchieri (1602), Speer (1667), Talbot (1697), Walter (1732), Majer (1732) and Eisel (1738).

[3] In the National Gallery, Prague.

[4] A Moorish attitude which Ganassi objected to.

[5] This made them sound (according to Praetorius) 'far more pleasant, magnificent and majestic'. Rousseau writes that the English reduced their viols to a convenient size before the French.

[6] Gerle (1532), Ganassi (who says most players use the '4th tuning'), Zacconi (1592), Banchieri (1602), Cerone (1613) and Praetorius (1615).

[7] FF C G d a. Strictly speaking, if five-stringed, it was tuned in fifths only this is the *Gross Bassgeige*. According to Zacconi, those with six or seven strings were tuned GG C F A d g (d′).

[8] *Del sonare sopra il basso* (1607).

[9] His 1709 edition of the sonatas stipulates a violone, though an earlier edition of the same work indicates that the same part is for a cello.

[10] Pepsuch in his Treatise refers to 'the violone *or* double bass'.

[11] It is recorded that in 1739 Bach bought a large violone for school practice.

[12] Gasparo da Salò (1590, Milan), Tielke(?) (1662, Leipzig, Bach museum), Zenatto (1683, Brussels) and Francesco de Verone (1690, Lisbon).

ERRATUM—p. 179

Reiche's association with members of Mizler's musicological society was, of course, before the formation of that society. D.S.

Don Smithers for the past three years has been studying the baroque trumpet, its repertoire and technique, extensively, and playing with such ensembles as those of Nikolaus Harnoncourt and Gustav Leonhardt. In this first article called 'Science and practice' he describes the nature of the process of readjustment he found necessary.

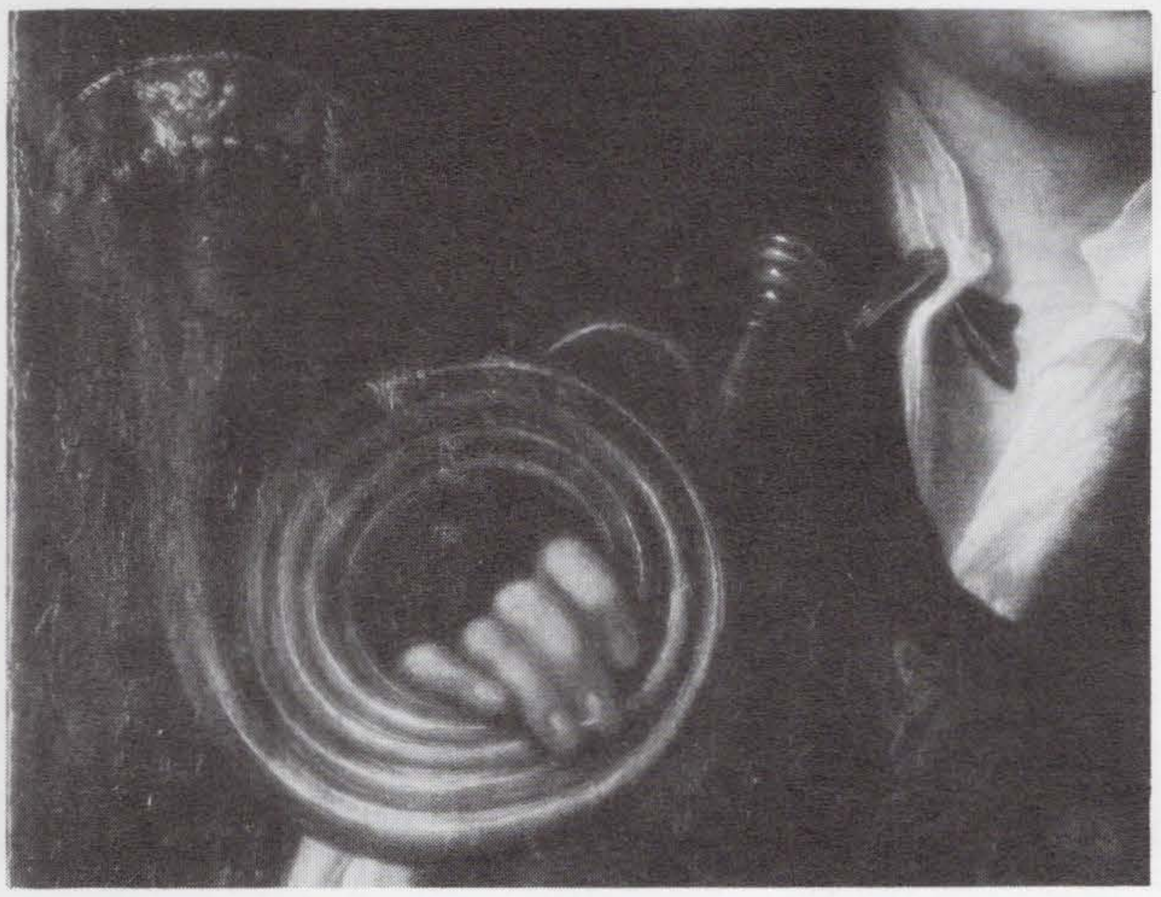
The trumpet in Bach's time was made for playing with a handful of gut-strung violins, two, sometimes three, sweet-toned boxwood oboes, a flute or two, and continuo instruments and choirs voiced for their precision of articulation and intonation. To oblige an instrument made with these forces in mind to perform in the grandiose way too often noted in modern performances, goes against the grain. A baroque trumpet has an ethos of its own which cannot be compromised if it is to be heard successfully in performance with other, more or less 'authentic', sounds. Unfortunately, it is here that we find many obstacles. While there are still some unbroken traditions in the making and playing of violins, oboes, organs and the like, the natural trumpet lost its implied *clarino* technique with the advent of machine trumpets and what I term the *foreshortening effect*, arising from a reduction in the length of the air column and the addition of some mechanical means of instant 'crooking'

The baroque trumpet after 1721

Some preliminary observations

PART ONE: SCIENCE AND PRACTICE

DON L. SMITHERS



to other harmonic series (piston or rotary valves, or some kind of slide, as in the case of the clock-spring return mechanism of the English slide-trumpet). This foreshortening effect has been the curse of the trumpet from the time of Bach to the present day. What is gained by way of accuracy (inasmuch as the desired notes on an instrument with a shorter bore are its more easily played and wider-spaced lower harmonics), is lost by way of timbre. One most unfortunate side-effect of mechanization has been the increased dynamic level resulting from too much security of pitch accuracy. As a consequence of striving for so-called accuracy in pitch, we have lost the right tone and dynamic

Above: Portrait of Johann Gottfried Reiche *(1667-1734), famous German trumpeter, by Haussmann (1727). Städtisches Museum, Leipzig. Left: Detail from Haussmann's portrait of Reiche.*

level for a vast number of musical statements left to us by Bach and his contemporaries. And since music, or at least its performance, depends entirely on *pitch, timbre, time* and *dynamic*, we are sometimes left with only half of what may pass for an 'Urtext' performance. One might add that those who leave behind half of what is important generally know little about the remaining two quarters, namely, that pitch in modern performances is often badly compromised and duration, or articulation, leaves much to be desired.

In undertaking a first-hand investigation of the natural trumpet a number of decisions had to be made regarding method and equipment. There seemed little value in the kind of headlong approach that so many others had followed. If previous experience in research had taught me nothing else it was the necessity of heeding the advice of my betters, including master musicians like Leopold Mozart and Johann Joachim Quantz.[1] These several years of research into the music and history of the baroque trumpet were to hold me in very good stead. Having learned a modern instrument in rather haphazard fashion, despite whatever successes I may have enjoyed in playing a four-valve sopranino trumpet, I firmly believed that there was no good to be had from repeating the same errors in attempting to learn a basically different instrument. To begin was to start with a *tabula rasa*, if at all possible. And academic though my background may have been, the advice of Quantz provided much encouragement: 'He who does not possess sufficient natural gifts for academic study probably has even fewer gifts for music. Yet if someone who gives himself to academic studies has sufficient talent for music, and devotes just as much industry to it as to the former, he not only has an advantage over other musicians, but also can be of greater service to music in general than others, as can be demonstrated with many examples . . .' Dusty and pompous, you may say. Yet it was Johann Ernst Altenburg, the first person (before the modern era) to write a history of the trumpet, who prefaced the whole of his discourse on playing the baroque trumpet with the following: 'Everyone who understands music will doubtless acknowledge that whoever takes up a musical instrument must, first of all, have an exact and true knowledge of its nature and characteristics, in order to master it properly.'[2]

These and other useful suggestions of Altenburg notwithstanding, it was soon evident that his generally superficial treatment of technique (written in rather poor German as compared to the writings of Mozart and Quantz) was not nearly as useful as that provided almost entirely through concrete examples in the *modo* of Girolamo Fantini (1638). Both of these works on the trumpet are now readily available in a number of facsimile editions, as well as in translation from the Brass Press in the United States (the whole of Fantini's preface may be found in translation in the first volume of my work on the baroque trumpet). But following the line of reasoning in Fantini proved at first to be very disenchanting, for reasons which I will explain in a moment. It was here that the advice of Mr Ricardo Kanji, Professor of Recorder at the Royal Conservatory in the Netherlands, to take counsel from Quantz, proved invaluable. At the conclusion of his introduction, 'Of the Qualities Required to Those Who Would Dedicate Themselves to Music', Quantz writes:

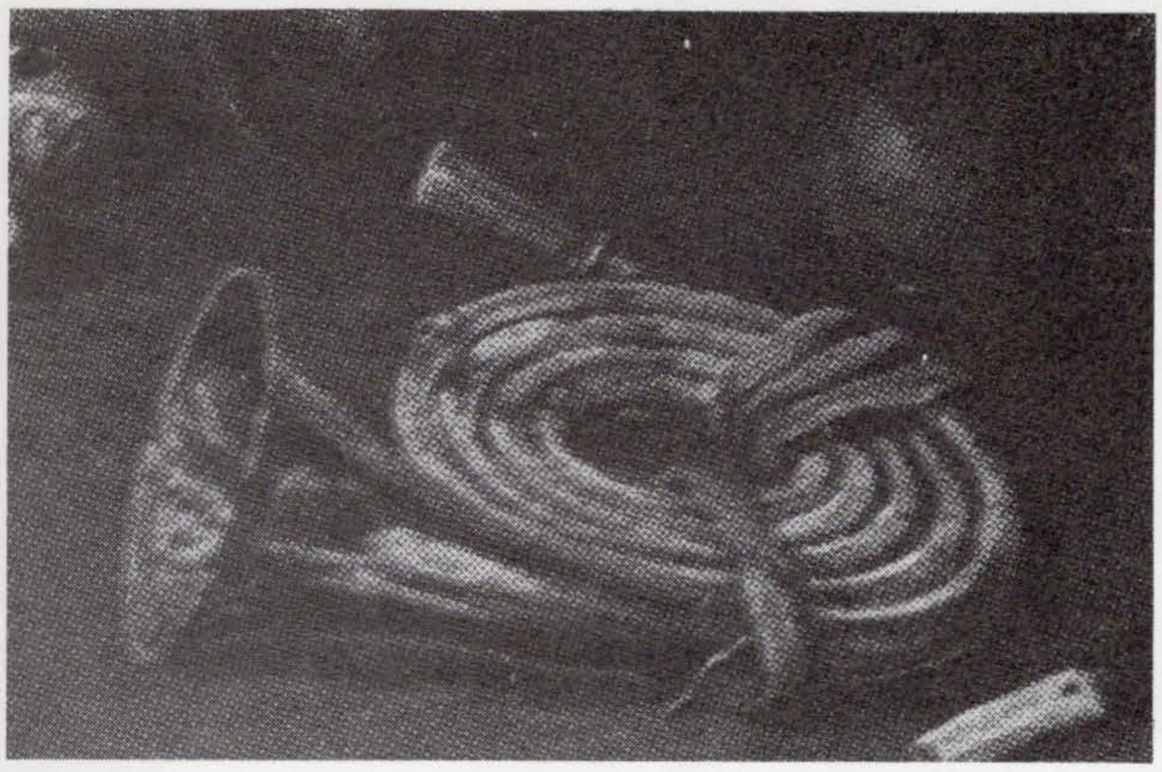
> My last counsel for someone who wishes to excel in music is to control his vanity, and to hold it in check. Immoderate and uncontrolled vanity is very harmful in general, since it can easily cloud the mind and obstruct true understanding.[3]

Although many are unaware of it, Quantz was himself a trumpeter, the natural trumpet being one of his principal instruments in his earlier years as a performer.

A difficulty in following the thread of Fantini's teaching made one last major decision necessary. This was a decision to be rid once and for all of badly compromised equipment, in particular a mouthpiece purporting to be a 'reasonable facsimile' of an original, since found to be little different from a modern B-flat trumpet mouthpiece, which is made by a firm in Chicago. Another mouthpiece, obtained from the same supplier and again bearing similar claims to authenticity but this time made by a Nuremberg manufacturer, proved to be just as unsatisfactory a compromise. It was at the instigation of Mr Charles Toet, a foremost exponent of the early trombone, sometime associate member of the Vienna Concentus Musicus, and Professor of Trombone at the Royal Conservatory in the Netherlands, that I was persuaded to give up all neo-baroque fabrications in favour of a far more classic 'vehicle', a mouthpiece by an as yet unknown maker of the mid-18th century. And despite all of its nicks and scratches, this remarkable implement not only brought me to a practical understanding of Fantini's logic, but also to a far more satisfactory execution of Bach's incomparable *clarino* parts. As in the relationship of violin and bow, the trumpet and mouthpiece are one indivisible instrument. A baroque trumpet is not a baroque trumpet if it does not have a baroque mouthpiece as well.

Few, if any, B-flat trumpet pedagogues will countenance the use of a mouthpiece with a flat rim having a sharp, almost ninety-degree angle inner edge and a parabolic cup that leads directly through another ninety degree angle into a cylindro-conical backbore of some three inches in length. Yet the undesirability of compromise solutions to the mouthpiece problem is clearly demonstrated by Fantini's first exercises. In his first, second, third and tenth toccatas *di basso*, Fantini requires the beginner to play not only the *basso* C with great frequency, but also the *sotto basso* C′ as the final. Great effort on my part was expended in trying to play these notes on the modern mouthpieces, and results were very poor. It was not until the original mouthpiece was used that these very low notes became playable. And at this point I also noticed a vast improvement in the upper *clarino* register, including some remarkably reliable non-harmonic tones, especially the a and b natural found in a great number of baroque trumpet parts.

By constant practice at playing as smoothly and effortlessly as possible from the lowest to the highest registers,



Coiled trumpet: detail from Hearing *by Jan Breughel (1568-1625). Prado, Madrid.*

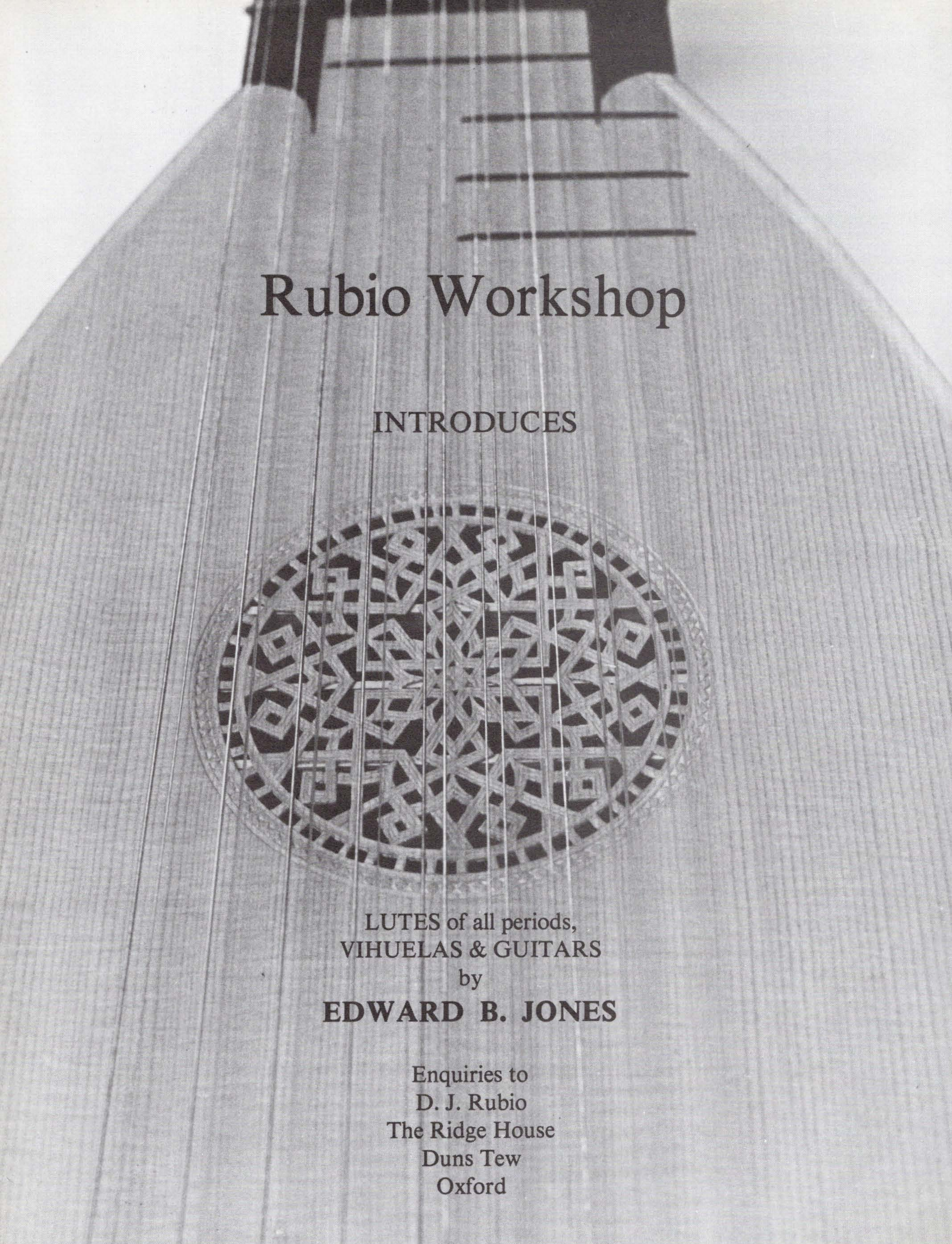
returning always to the *basso* and *sotto basso*, I reached the stage of being able to reproduce with a high degree of reliability the most difficult and strenuous parts by Bach, Purcell and others.

Of prime importance was the temporary sacrifice of acquired technique. I have to thank Mr Michael Laird for his generous advice in this respect and for his greatly appreciated encouragement. But though having given up the modern instrument during the interim, I have found the new technique to be of great assistance upon returning to the four-valve sopranino trumpet, even played with its former, though now slightly modified, Vincent Bach 7 E mouthpiece. I think the reason for this is explained by the physiological transformation of the all-important embouchure.

The healthiest embouchure of all is one that requires minimal pressure of the mouthpiece on the lips. This not only allows the greatest flexibility from very high to very low but is a *sine qua non* of endurance. While it may be possible for some distinguished players to have periodic operations on their lips to remove scar tissue created by the enormous pressure used to achieve high notes, such an approach seems most unhealthy and fraught with danger. The mystery of the natural trumpet played in the most natural way is that it forces the player to learn what it takes to play with minimal pressure and to achieve a truly relaxed and flexible embouchure. Significant progress will be achieved if the aspiring baroque trumpeter practises 'buzzing' the lips on a variety of pitches and even attempts to play passages in the middle register *sans* trumpet and *sans* mouthpiece. It is here that one discovers the validity of Altenburg's premise that there is more in common between singing and the playing of the trumpet than for any other instrument. There is little difference in the actual sound production mechanisms of the larynx and the lips. It is with the lips and embouchure that one starts; the trumpet, after all, is only a sort of megaphone—an amplifier. And while a bad instrument can hinder a player, what comes out of any instrument, for better or worse, is no more or less than that produced by the vibration of the lips acoustically coupled with and assisted by the right sort of mouthpiece.

Sooner or later someone will ask, 'What about holes?' The question of finger-holes (or, in the parlance of the musico-physicist, *node holes*) has been raised before (see the pages of the *Brass Quarterly*). In his *Versuch* of 1795 Altenburg mentions the use of node (finger) holes not only with respect to the natural trumpet but to the horn as well. These may have been the work of a few single-minded and inventive players. As Nikolaus Harnoncourt and others have noted, this was an age of great invention and mechanical innovation, and music was certainly not left out of 18th-century developments in science and engineering. My own personal view is that Gottfried Reiche did not enjoy the fame attributed to him solely for his incomparable technique. His association with Mizler's musicological society would have been for more reasons than his ability as a player, and his achievements as an innovator and contriver must surely come under scrutiny some day. He had a number of English counterparts. The *flatt trumpett* is only one of several *trombe inventione* mentioned before 1750. How many other contrivances there were, in fact, can only be conjectured, but the use of such terms as *tromba-* or *corno da tirarsi* must cast doubt on those who would have us believe in cut-and-dried solutions to ever multifarious problems.

The greatest, if not actually insurmountable, difficulty regarding the question of perforated trumpets has to do with the surviving evidence. Here we run into a blank wall. Enormous questions still remain regarding even the kind of trumpet that was used in the performance of Bach's music. The Haussmann portrait of Gottfried Reiche, commissioned by the city of Leipzig, shows him holding an instrument he must surely have played and preferred, and one he was undoubtedly associated with as Principal Stadtmusicus of Leipzig. The instrument is coiled like a *corno*, but with all of the general proportions and accoutrements of the normal trumpet of the time (though having a somewhat horn-shaped bell), including a large mouthpiece. The fact that no node holes are visible does not destroy the hypothesis that there may have been at least one hole on that part of the instrument not presented to the viewer in Haussmann's lovely picture. (By the same logic, one also infers that Reiche possessed a right thumb, even though it too is not in view.) But holes notwithstanding, and despite the fact that it is just as difficult to play the baroque trumpet with or without such pitch-correcting influences, which make no difference whatsoever to the tone, the virtual non-survival of the coiled *tromba da caccia* has made its revival very difficult. There are, to all intents and purposes, no surviving specimens and it is only rarely shown in contemporary iconography. Moreover, there is no way of knowing just how often it was employed. Presumably it was not the general practice for the military-associated players in German courts to depart from the usual twice-folded or straight trumpets found in most illustrations and which survive in relatively large numbers in many museums.[4]



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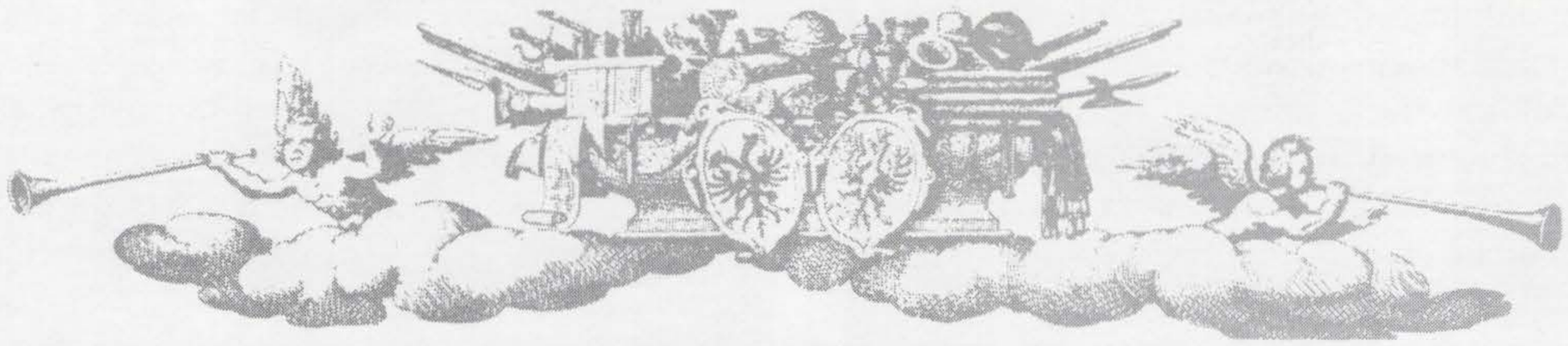
Judging by accounts of violent incidents between court and town trumpeters and the prohibitions found in the imperial trumpeter mandates restricting town trumpeters to very limited spheres of activity, it may well be that coiled-up trumpets, presumably used by the Italian cavalry, were a logical method of avoiding confusion. Interestingly, the sound of these instruments, in modern reconstructions, is more easily controlled and less subject to the kind of unreliable effects associated in my experience with the straight trumpet. This may have to do with certain impedance factors, comparable to analogous electrical systems, which are now being investigated by acoustical engineers and scientists interested in the physics of brass.

Before concluding this first part of a two-part essay, I should like to add one or two remarks which might give the impression of going back on some of what has been said so far. This is not the case, however. I do not have any more absolute certainty about what I am trying to do on the natural trumpet than many others. What I have observed is given in terms of my own experience and what is working for me. I can offer no panaceas or catholic doctrine, any more than Altenburg or anyone else for that matter. My own experience, in fact, leads me to conclude that much of what has been written on the instrument, especially in terms of its technique, is less than useful. The best advice I can give is this: look to what music has been written for the natural trumpet and use it methodically and in the manner of the best pedagogy. As I suggested before, many instruments not only have an unbroken continuity of existence but, equally important, a strong continuity of pedagogical tradition. The natural trumpet enjoys no such luxuries. Its technique and traditions disappeared with a number of other delicate flowers of European music following the upheavals and barbarities of the Napoleonic wars and onset of the romantic era. For better or worse, the upheavals of the late 18th and early 19th centuries ended a *status quo*, and with it the basis for a good deal of music-making. No longer was anyone interested in the sort of social order that allowed for town bands and municipal choirs and orchestras, or for the elaborate and often too expensive court and ecclesiastical *capellae* which had fostered a class of musical giants like Josquin des Prés, Claudio Monteverdi and Johann Sebastian Bach. (It is entirely from this point of view that T. S. Eliot rightly speaks of an ecology of culture. The baroque trumpet depended upon far more than mere players for its survival. It is in this respect that one hopes England's cultural detractors will see reason before suggesting a further dissolution of choir schools and the like.)

In attempting to relearn the lost art of *clarino* trumpet playing I must also urge the reader to review the whole subject of the harmonic series including non-harmonic tones. In the latter one will discover an abundant source of knowledge and experience for dealing with the naturally out-of-tune 11th and 13th partials, and the difficult b natural so often encountered in the music of Bach, especially in his second trumpet parts. Once some understanding is reached of how to deal with these specific notes, other more exotic non-harmonic tones become more explicable, such as the chromatically altered 9th partial (notated usually as c^1 sharp for reasons which will be explained in a moment), the lowered 10th partial, and the not infrequent lowered 13th partial (written as g^1 sharp, for the same reasons). If one remembers that the various harmonics of the overtone series sound purest and most true at their peak of resonance just before breaking into the higher and adjacent tones, then it will be very clear that a given partial can be forced down to some degree, depending on its distance from the nearest tone below. The raised seventh partial, as a leading note, is in fact a lowered eighth partial, as the tone below it, usually notated as a, is a lowered seventh harmonic. A successful performance of these generally hard-to-produce notes depends largely on the equipment of the player. It is here that an appropriately original mouthpiece or its nearest equivalent is strongly recommended. A great deal of patience and tireless effort will also assist in the production of these notes, especially if the beginner proceeds slowly and with minimal lip pressure. As in the case of most physically difficult tasks, much depends upon getting and remembering the right feeling.

A number of very useful exercises may be worked out based solely on passages from the *tromba* parts of Bach. Two such come immediately to mind, the lower- and middle-register trills from the trumpet part in the bass aria, 'Grosser Herr, und starker König' from the *Weihnachts Oratorium*; another well-known example is the b natural trill in the last movement of the second Brandenburg concerto. If the appropriate figures are practised slowly and with thoughtful diligence, there is no reason why a trumpeter should not be capable of playing these and other non-harmonic tones in a matter of a few weeks, but soft and slow practice is mandatory. Little use will be found for node holes in this connection, with the possible exception of the written b natural (the lowered eighth harmonic). Indeed, practice will soon bear out the contention that the other frequently encountered non-harmonic tones, the a, c^1 sharp, e^1 flat (that 'diabolical' punning note at the conclusion of 'The fife and all the harmony of war' in Purcell's 1692 *Ode for St Cecilia's Day*), and the g^1, can only be successfully mastered by avoiding node holes altogether and relying solely on a process usually referred to as 'lipping'. This is actually a combination of altering the back resonance in the mouth and throat of the player by adjustment of the tongue and glottis, accompanied by a slight alteration in the vibrating surface of the lips, generally achieved by a feeling of some protrusion of the lower lip into the mouthpiece.

Little has been said about the role of breathing and the absolute necessity for what a singer knows to be correct breath support. Once again this points to the importance of studying singing. No amount of words can adequately explain this process. The relationship between pupil and teacher is precisely the same as that of patient and



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psychiatrist. More depends upon feelings and fleeting mental images than any amount of factual information and verbal instructions. Singers will, of course, know at once what I mean.

One last word regarding the embouchure and the placement of the mouthpiece on the lips: a correctly made and suitable mouthpiece (something a player must determine largely for himself and with whatever expert advice that can be obtained) should be placed in such a way that the sharp inner edge of the bowl and rim gently 'hooks' on to the *tuberculum labii superioris*, the slight ridge of flesh in the centre of the upper lip immediately adjacent to and above the region dividing the skin from the subcutaneous, i.e. red, tissue. An original type of mouthpiece so placed and with minimal pressure on the lips will generally be in a position covering the lips in a ratio of one-third to two-thirds, that is, one-third of the circular rim on the upper lip with two-thirds below. This is, of course, a generalization, but one that will serve as a reliable standard.

The minimum period of apprenticeship required for a student of the baroque trumpet until its decline at the end of the 18th century was two years. This would seem to be realistic. Experience has shown, however, that proficiency in the upper tessitura or *clarino* register will largely depend upon an intelligent balance between book-learning and experimentation (science) and faithful daily routine (practice). But as Altenburg and others have noted, not every person is fit to play the baroque trumpet. It is an instrument that requires strength—and not just physical strength, but strength of will. Ursula le Guin in her remarkable tale of *A Wizard of Earthsea* put it succinctly: 'Manhood is patience; mastery nine times patience.' If you would learn to play this instrument of potentates and great municipalities then I would leave you with the following advice: (1) take singing lessons, (2) have access to original equipment or a most faithful facsimile, and (3) find a good teacher. However reluctant the student may be to accept eternal verities, the truth of the matter is that what I suggest here has been suggested before; and, as Eliot noted, 'by those whom one cannot hope to emulate'.

In the second part of this essay I shall be giving an overall survey of the function and use of the baroque trumpet after 1721, largely based on the examples of and associations with J. S. Bach, especially in his Leipzig church concertos. An examination of the uppermost parts in the appropriate scores is long overdue and it is hoped that these preliminary observations, however incomplete, will assist in a more thorough investigation of this important subject.

[1] Mozart declares that his famous *Violinschule* was written 'not only for the use of pupils and the benefit of teachers, but because I desire earnestly to convert all those who, by their bad teaching, are making failures of their pupils; because they themselves have faults which they would easily recognize, could they for but a short space of time renounce their self-esteem.' Like so many learned musicians of his day, Leopold Mozart urges the beginner to acquaint himself with some part of the body of applicable science before having the instrument put into his hands, '. . . as otherwise, if the eager pupil stretches both hands out for the violin at the beginning, learns this or that piece quickly by ear, surveys the foundations superficially, and rashly shuts his eyes to the first rules, he will certainly never make up for his neglect, and will therefore stand in his own path to the achievement of a perfect state of musical knowledge.'

[2] Altenburg continues: 'Every art has two chief parts, namely: (1) science (theory) and (2) the application thereof (practice). Therefore, these two parts—*knowledge and skill*—must be united, if one wishes to learn his art properly and thoroughly. Otherwise it cannot be said that one is master of his art. If one understands his art only theoretically, that is if he knows everything pertaining to it but cannot perform on his instrument, it is of no more help to him than to others who only know how to criticize. On the other hand, if one is proficient [on his instrument] but knows nothing about its theoretical basis, he is today numbered among unskilled journeymen . . . Now both are much more necessary for the trumpet, partly because of its inherently missing and out-of-tune notes, but partly, too, because this instrument gives us more instruction in musical secrets than other [more] refined instruments.'

[3] Quantz concludes: 'It is equally harmful in music, and becomes increasingly so the more it steals in. It finds greater nourishment in music than in other professions, in which one does not, as in music, allow oneself to be taken in and inflated by a mere bravo. How many disorders has it not already caused in Music? In the beginning we usually please ourselves more than others. We are satisfied if perhaps we can merely double a part on occasion. Then we allow ourselves to be deluded by untimely and excessive praise, and come to take it for a merited recompense. We do not wish to tolerate any contradiction, any admonition or correction. Should somebody undertake something of this sort from necessity, or with good intent, the rash fellow is immediately considered an enemy. Some persons with very little knowledge frequently flatter themselves that they know a great deal, and seek to elevate themselves above those from whom they could still learn. Indeed, from jealousy, envy, and malice, they even go so far as to scorn the latter. But if this pretended knowledge is carefully investigated, in many cases it will be found to be nothing but quackery: . . . And if one has finally succeeded through good instruction in meriting some applause, he immediately counts himself among the multitude of virtuosi, and believes that he has already reached the first step of Parnassus. In consequence he is ashamed to receive further instruction, or holds it unnecessary. He quits his master at the most favourable time, in the flower of growth. He does not seek to profit from the judgement of experienced persons, but prefers to remain in ignorance rather than to descend a little and take lessons again. And even if he deigns to consult somebody else about any of his doubts, it is more often done with a view to hearing praise than to hearing the truth. This perverted vanity causes untold harm. Suffice it to say that vanity produces a false satisfaction, and that is one of the greatest obstacles to growth in music.'

[4] It must be noted that the number of present-day 'authentic' reconstructions of baroque trumpets and trombones notwithstanding, the experience of this author so far in playing original instruments in Vienna and elsewhere clearly underscores the necessity for modern makers re-learning the lost art of brass instrument manufacture. The ease with which it was possible to play the 11th and 13th harmonics and a variety of non-harmonic tones using a baroque mouthpiece with instruments by Schnitzer, Leichamschneider, Elie and other 16th-, 17th- and 18th-century makers is ample proof that modern makers have a long way to go before justifying the extravagant expense of their often mediocre products.

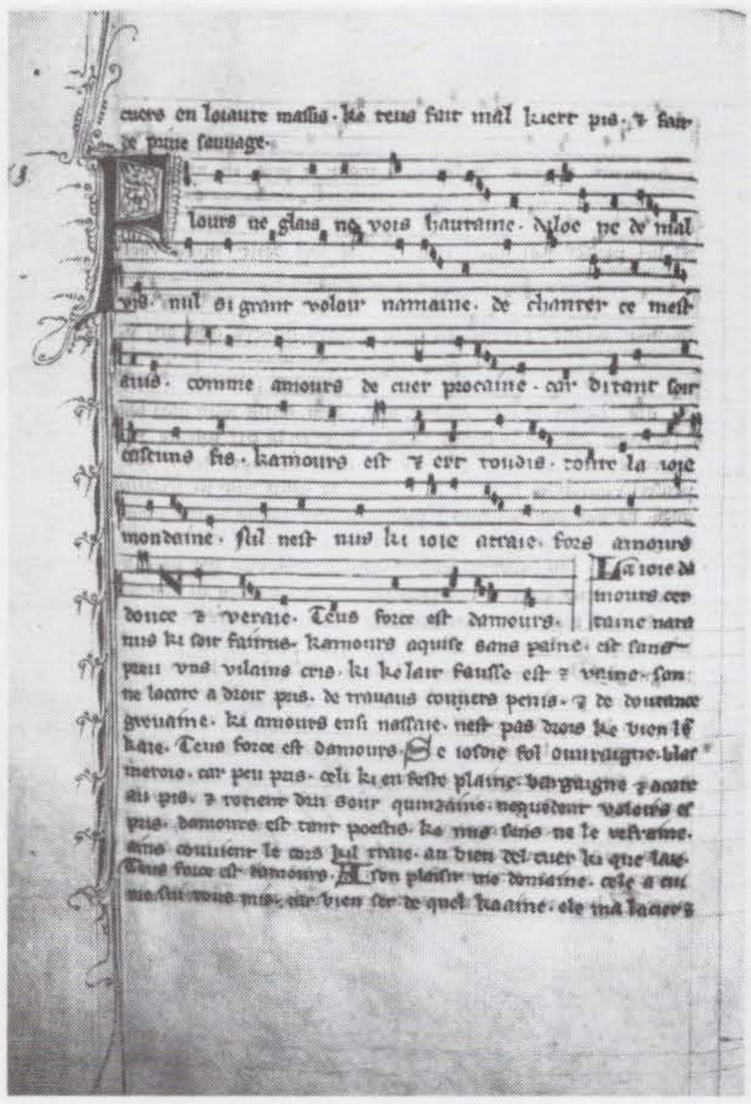
The performance of troubadour and trouvère songs

SOME FACTS AND CONJECTURES

IAN PARKER

The earliest of early music to find its way into regular concerts and recordings is the secular music of 12th- and 13th-century Europe—primarily songs but also including some purely instrumental forms. The song movement, beginning with the Provençal-speaking troubadours in the early 12th century, spread outwards to Northern France, Spain and Germany, where native traditions were encouraged to grow by its artistic impulse. Influence in Italy was not lacking. Indeed the movements towards the establishment of Italian as a literary language, of which Dante was a leading figure, drew heavily upon the work of the troubadours. However, no examples of Italian secular song have survived before the trecento, the laude being, like the Spanish cantigas, devotional songs limited in form and scope. It was in the French- and German-speaking areas that troubadour song found its greatest influence.[1]

Present-day interest in these early songs is due in great measure to their individual and highly personalized nature. Many songs can be ascribed to individual artists about whom some details are known. The heavily formulized language of courtly love is not all-pervading and it is quite common to find intense feelings expressed in highly individual and effective metaphor. Some songs express social criticism and bring us into direct contact with men's view of themselves in society—all of which are stronger indicators of time and circumstance than can normally be derived from works of a liturgical nature.



Flours ne glais ne vois hautaine *(R131)*
Anon., in Siena, Bibl. Commun. H.X. 36 (late 13th century/early 14th century), f.30

Of the many questions still to be answered in connection with early secular song perhaps the most complex and intractable is that of performance practice. What evidence exists and how useful is it to us today in our attempts to reconstruct as nearly as possible the sounds and styles of the original? I would like to offer some thoughts on this subject with special reference to the repertory of the troubadours and trouvères. To begin with the sources, the manuscripts are written in a form of notation which indicates pitch but not rhythm and there are no clues as to instrumentation.[2] One occasionally finds individual instances in which the note forms of the virga , and punctum , are handled in such a way as to suggest regular patterns of long and short (i.e. they are semi-mensural) but these instances are few and are confined to melodies of a very simple nature, where the rhythmic interpretation is least problematic.[3] Troubadour songs are contained in two anthologies in which between 15% and 20% of the poems have their melodies written out and two further manuscripts devoted mainly to trouvère songs but containing some troubadour interpolations. Trouvère songs seem to have been recorded

more systematically, for there are now 11 anthologies containing a substantial number of notated melodies and about six other incomplete sources or fragments. The most important point that should be made here in connection with the sources is that none of them were written earlier than the end of the 13th century and most come from the early 14th. They date, therefore, from a period after the repertories in question had declined. There is no truly contemporary record. In addition, the notion that some melodies included in the sources have an unbroken history going back almost 200 years to the time of the troubadours to whom they are ascribed, is at best an assumption. While it is quite reasonable to suppose that the melodies could have been kept alive by an oral process, the assumption that all melodies ascribed to a 12th-century author have actually filtered down to us from his pen via an oral tradition cannot go unchallenged. There is in fact a substantial case that at least some of these so-called early melodies originated close to the date of the surviving manuscripts. The historicity of the melodies is really a very difficult area in which to work. In common with most folk music the forms and styles of troubadour and trouvère song do not change substantially or at any rate consistently throughout the 200-year period of their production, so as to validate a dating system based on stylistic evidence alone.

The first problem to face the would-be performer is the absence of rhythmic indications. The main issue involved is whether the rhythm of the songs is subject to a pre-existing musical tradition independent of the texts, such as, for example, the modal rhythm of 12th-century polyphony, or whether it is based upon the rhythm of the words. The latter is really no solution at all since the rhythm of the poetry is a controversial and, it is fair to say, largely unknown factor.[4] The state of knowledge in this whole area is so lamentable that each scrap of information that has come to light has triggered off as many theories and counter-theories as the discoveries of 19th-century archaeology. That the poems themselves may be in a fixed metre (a notion which is itself contested) does not necessarily mean that the music follows the same convention. A glance through the tripla and dupla of 13th-century motets is enough to show that rhythmic styles could be tolerated in music which made a nonsense of poetic scansion. The existence of semi-mensural notation in MS O, the so-called Cangé manuscript, suggesting rhythmic modes, only testifies to one manner of performance, of a very late date for the repertory, and not necessarily 'authentic' for the rest of the repertory. As van der Werf points out:

> . . . it is unlikely that the earliest troubadours whose melodies have been preserved could have used modal rhythm, because it is very doubtful that it existed in their time.[5]

A further drawback with the modal system is that in the case of the more florid type of melody the imposition of a fixed metre may cause the tempo to be slowed down in order to accommodate the many *fiorituri* on short time values, to such an extent that the longer, metre-defining values are no longer felt as the basic pulse.[6] The rhythmic problem cannot be dealt with satisfactorily in isolation from other stylistic factors. Some songs of a simple syllabic nature, often pastoral or dance songs, fit very well into regular metrical patterns though even here they need not necessarily be the ternary rhythms of the modes.[7] As far as the more complex melodies are concerned, there is some evidence to support the solution of a free or

[1] For a general background the reader is referred to H. van der Werf, *The Chansons of the troubadours and trouvères: a study of the melodies and their relation to the poems* (Utrecht, 1972)

[2] A complete list of the sigla for troubadour sources in common use will be found in A. Pillet and H. Carstens, *Bibliographie der Troubadours* (Halle a. S., 1933) and for trouvère sources in G. Raynaud, *Bibliographie des altfr. Liedes. Neu Bearbeitet und Ergänzt von H. Spanke* I (Leiden, 1955). A survey of the main musical manuscripts will be found in van der Werf, op cit, p. 9. In all cases the references to Ms M (= *FPn* fr. 844) follow the revised foliation of J. Beck in *Le Manuscrit du Roi* (London etc., 1938).

[3] Most examples are confined to O (*F Pn* fr. 846). For examples see van der Werf op cit, 36, 105 and 128.

[4] A summary of the main issues will be found in van der Werf op cit, 35ff.

[5] van der Werf op cit, 43. However, the subsequent point that no stylistic difference can be detected between the early (pre-modal) songs and the later group must be discounted as an argument against the rhythmic modes theory. Since the continuous oral process would have the effect of reducing the stylistic differentiation normally acquired in a repertory over 200 years, the absence of historico-stylistic indicators must be regarded as the norm.

[6] A dramatic example of this is Gennrich's transcription of Guiraut Riquier's *Jhesus Cristz, filh de Dieu viu* (248.46). See F. Gennrich *Der musikalische Nachlass der Troubadours* III (Darmstadt, 1958), p. 201.

[7] See Bernart de Ventadorn's *Pois preyatz me, senhor* (70.36) in F. Gennrich, *Lo Gai Saber* (Darmstadt, 1959), p. 13.

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partially free declamatory style. This evidence will be discussed later.

Sources of information on styles of interpretation and the use of instruments such as they are, include treatises, Romances, and troubadour biographies (*vidas*) with additional help from pictorial sources. Amongst the literary treatises Dante's *De vulgari eloquentia* (*c* 1305-08) is invaluable in its description of the musical forms but has nothing to say on the subject of performance.[8] The anonymous Provençal-Catalan *Doctrina de compondre dictatz* (late 13th century) notes that the *dansa* is a type of song for dancing or jigging to the accompaniment of instruments (*ab esturmens*).[9] This is directly confirmed in Phillipe de Remi's *La Manekine*, in which the ladies taking part in a dance also sing to the dance tune:[10]

Tel carole ne fu veüe — Such a carol was never seen.
Pres du quart dure d'une liue. — It went on for nearly ¼ of a league
Par les caroles s'en aloient. — And in the carols there joined
Chevaliers, dames qui cantoient. — Knights and ladies, singing.

Johannes de Grocheo, writing towards the end of the 13th century, notes that the *cantus coronatus* is performed by masters and their pupils 'circa sonos coronatur', a remark which can be taken to imply the use of instruments, i.e. to produce these other 'sounds'.[11] This is really the only information on instrumental participation which can be gleaned from theoretical sources. The song texts themselves are equally unconcerned with their own interpretation. However, Peire d'Auvergne does mention at the end of his *Chanterai d'aquetz trobadors* that the song had been composed to the bagpipes amidst games and laughter—a rather charming picture:[12]

Lo vers fo faitz als enflabotz
A Puoich-vert, tot jozan rizen

If it had been composed to the bagpipe, then why not sung to it?

The most direct confirmation of instrumental participation from a song text is not French or Provençal but from a German source. Vielle players had either to be able to hold up their own tune or join the sounds of his instruments to the song of others:[13]

. . . sehs fidlaere
Die wolden im sine swaere
Mit ir videlen vertriben
Do begunden sie es riben
Mit kunsterlichen griffen
Biz im was gar entflissen
Diu swaere von dem herzen sin.

Like the song manuscripts and the theorists we have mentioned, French Romances and the Provençal *Roman de la Flamenca* are later than the song repertories but they do include many descriptions of entertainments at feasts and celebrations in which music was performed. In fact, the interpolation of lyric songs delivered by characters in the Romance is an essential feature of the form. It is therefore somewhat disappointing that unambiguous references to the use of instruments to accompany songs are rare. However, there are a few. We read in the *Roman de la Rose*:[14]

. . . car el a chantée — for she sang
Avoec Jouglet en la viele — With a jongleur on the vielle
Ceste chançonete novele: — This new chansonette:
('C'est la jus en la praele')

[8] 'Il Trattato De Vulgari Eloquentia', *Le Opere di Dante Alighieri* ed. P. Rajna, *Società Dantesca Italiana* iv app. (2nd ed., 1965).
[9] J. H. Marshall, *The* Razos de Trobar *of Raimon Vidal* (London, 1972) pp. 95-98.
[10] 'La Manekine', *Oeuvres poetiques de Philippe de Remi, Sire de Beaumanoir* I, ed. H. Suchier (Paris, *Societé des anciens textes français*, 1884) p. 73.
[11] *Musiktraktat des Johannes de Grocheo* ed. E. Rohloff, *Media Latinitas Musica* II (Leipzig, 1943) p. 50, l. 28.
[12] R. Lavaud & R. Nelli, *Les Troubadours* (Bibliotèque Européenne, 2 vols 1960, 66) II, 626.
[13] An epic by Wirnt von Gravenbaere, *Wigaloise* (V 7425).
[14] *Le Roman de la Rose ou de Guillaume de Dole* ed. G. Servois (*Societé des anciens textes français*, 1893) ll. 1834-36, 2224-25 & 3406-9.

Commença cestui a chanter Si la fist Jouglet vieler	She began to sing As the jongleur played it on the vielle.
Cest vers de bele Marguerite, Qui si bel se paire et aquite De la chançonete novele, Li fet chanter en la viële:	It is a tale of Belle Marguerite Which, so beautiful, completes The new chansonette, He sang to the vielle.

in the *Roman de Flamenca:*

L'us diz los motz e l'autrels nota	Some gave out the words and others the tune.

These references are all quite specific, but most frequently, although instrumentalists may be mentioned, they are not specifically said to have accompanied the singers. The following passage from Philippe de Remi's *Jehan et Blonde* may serve as an illustration:[16]

Après disner i eut viëles, Muses et harpes et freteles, Qui font si douces melodies, Plus douces ne furent oïes. Après coururent as caroles Ou eut canté maintes paroles. (ll. 4761-66)	After dinner there were vielles, Bagpipes, harps and flutes, Which make such sweet melodies, Sweeter ones were never heard. Afterwards they progressed to caroles In which many words were sung.

All these unambiguous references are confined to the vielle which Johannes de Grocheo described as the most versatile of all instruments, able to turn itself to the greatest variety of genres. Besides the specifically instrumental ones—dances and estampies—the repertory also included adaptations of vocal genres, in particular lyric songs and lays. We read in the *Roman de Brut* of Wace:[17]

Mult out a la curt jugleürs, Chanteürs, estrumenteürs; Mult peüssiez oïr chançuns, Rotruenges e novels suns, Vïeleüres, lais de notes Lais de vieles, lais de rotes, Lais de harpes, lais de frestels (ll. 10543-49)	There are many jongleurs, singers and instrumentalists at the court; You may hear chansons, rotrouenges and new melodies, vielle pieces, tuneful lays, lays for vielles, rotes, harps and flutes.

The *Roman de la Violette* also mentions the performance of a conductus by a vielle[18] and Huon de Mery in his *Tornoiement de l'Antichrist* specifically names *chansons*, i.e. love songs and *chansons de geste*.[19]

Apries mangier ont tout lavé, Puis se sont des tables levé, Deduisant vont par le palais. Cil jougleour vïelent lais Et sons et notes et conduis. (ll. 3086-90)	After the meal, when all were washed and the tables cleared They led away through the palace. The jongleurs played lays, melodies, tunes and conductus.
Cil jugleor en piez s'esturent S'ont vielles et harpes prises, Chançons, laiz, sons, vers et Et de geste nos ont. [reprises (ll.482-85)	The jongleurs stood up, Took vielles and harps, and sang to us chansons, lays, melodies, *vers* and refrains and *chansons de geste*.

The groups of instruments which are frequently mentioned in the Romances cannot be taken at face value as examples of actual ensembles.

[15] *Le Roman de Flamenca* ed. M. E. Porter, transl. M. J. Hubert (Princeton, 1962) 1. 608. *Dir* is used both in the sense to speak or declaim and to sing. It is unclear from the context which is intended here. It could be a lyric song or epic verse recited against an instrumental background.

[16] Suchier op cit, II, 148.

[17] *Le Roman de Brut de Wace* ed. I. Arnold (*Societé des anciens textes français*, 1938), p. 553f.

[18] *Le Roman de la Violette ou de Gerart de Montreuil* ed. D. L. Buffum (*Societé des anciens textes français*, 1928), p. 59.

[19] Huon de Meri (*fl* 1234), *Le tornoiement de l'Antichrist* ed. P. Tarbe, *Collection des poètes de Champagne anterieurs au XVI^e Siecle*, xii (Reims, 1851), 11. 482-85. Grocheo also makes mention of this practice: 'Bonus autem artifex in viella omnem cantum et cantilenam et omnem formam musicalem generaliter introducit. Illa tamen, quaecoram divitibus in festis et ludis fiunt communiter, ad iij generalitur reducuntur, puta cantum coronatum, ductiam et stantipedem.' Rohloff op cit, p. 52, 11. 32-35.

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The listing of instruments often follows remarkably similar patterns, partly because of the limited possibilities of rhyme but also, one may suspect, in order to demonstrate the author's familiarity. The 100 vielle players who are mentioned as playing together at a wedding in *Flamenca* is more a statement about status than instrumentation.[20] The instruments which are most frequently mentioned outside the general lists are the harp, vielle, flute, rote, psaltery and bagpipe. All, with the exception of the bagpipe, are thus *bas* instruments. Such *haut* instruments as are mentioned are almost always involved in ceremonial processions. We read in *Jehan et Blonde* of a procession arriving at a town preceded by trumpets whose sound reverberates throughout the town:[21]

N'est mervelle se on i muse
C'as courtines c'as estrumens
C'as trompes que devant aus vont
C'as danses que li vallet font.
Tant estrument devant aus sone
Que toute la vile en ressone
(ll. 5847-53)

Jongleurs who entertain the guests at a banquet in the *Roman du Chatelain de Couci* with juggling tricks, monkeys and bears enter to the sound of horns, and drums:[22]

Maint jougleour pour lor mestier	They had jongleurs come to practise
Faire y vinrent de toutes pars,	From everywhere. [their trade
Et on ne leur fu mie escars	And they were by no means slow
De donner robes, garmimens.	In giving them robes and trappings.
Moult y ot diviers instruments	There were all sorts of different
De cors, de timbres, de tambours,	Horns, timbrels, drums, [instruments
Et diviers jus de singes, d'ours.	And many tricks with monkeys & bears
Tout fasoient grant ciere et lie,	They all had a splendid, happy time,
Mains amans parla a s'amies.	Many a lover spoke to his mistress.
(ll. 3881-89)	

Presumably these horns would have been simple cowhorns, though Jehan de Meun describes horns ornamented by metal and even silver in his *Art de Chevalrie* (1284).[23]

Just as various of the vocal genres could be used as instrumental music, so some originally instrumental pieces seem to have been given texts to serve as songs. This seems to have been the case with Raimbaut de Vacqueiras's *Kalenda maya*, also found as the French contrafactum, *Souvent souspire*.[24] The vida of Raimbaut tells that two French jongleurs arrived at his court and played an estampida on their vielles which so pleased the court that Raimbaut was moved to provide it with a text.[25] The resulting song differs from the normal progressive form of the estampie in being purely strophic. This is also the case with the estampie form described in the *Doctrina*, where it is said to require four stanzas, a refrain and one or two *tornades*. Guillaume Molinier in his *Leys d'amor* does not describe it in detail, because as he says it is really an instrumental form but adds that it may be provided with a text:[26]

[20] op cit 11.726-32.
[21] Suchier op cit II, 181.
[22] *Le Roman du Castelain de Couci et de la Dame de Fayel of Jakemes* ed. J. E. Matzke and M. Delbouille (*Societé des anciens textes français*, 1936) p. 128.
[23] *L'Art de Chevalrie* ed. U. Robert (*Societé des anciens textes français*, 1897) Book II. '. . . cornes est fais de cornes de bugle ou de buef sauvage et est lachiez d'argent ou d'autre metal et y souffle on a l'alaine atempree par art.' The work is a translation of the *De re militari* of Vegece by Jehan de Meun in 1284.
[24] See Gennrich, *Lo Gai Saber*, p. 45.
[25] 'En aquest temps vengeron dos joglars de franza en la cort del marques qe sabian ben vi lar. et un jorn violaven una stampida qe plazia fort al marques et als cavaliers et a las dompnas . . . dont Raimbautz per aquesta raison qe ves avez ausit, fetz la stampida et dis aisi: [*Kalenda maia*]. aquesta stampida fu factá a las notas de la stampida qe·l jo(g)lars fasion en las violas.' Ms Flor. laur. pl. xli, cod. 47, f.44^{v}.
[26] An edition of the MS Toulouse, Archives de l'Academie des Jeux Floraux B source, dated 7.v.1356 will be found in M. Gatien-Arnoult, *Monuments de la Litterature Romane*, 2 vols. (Toulouse, 1841, 43).

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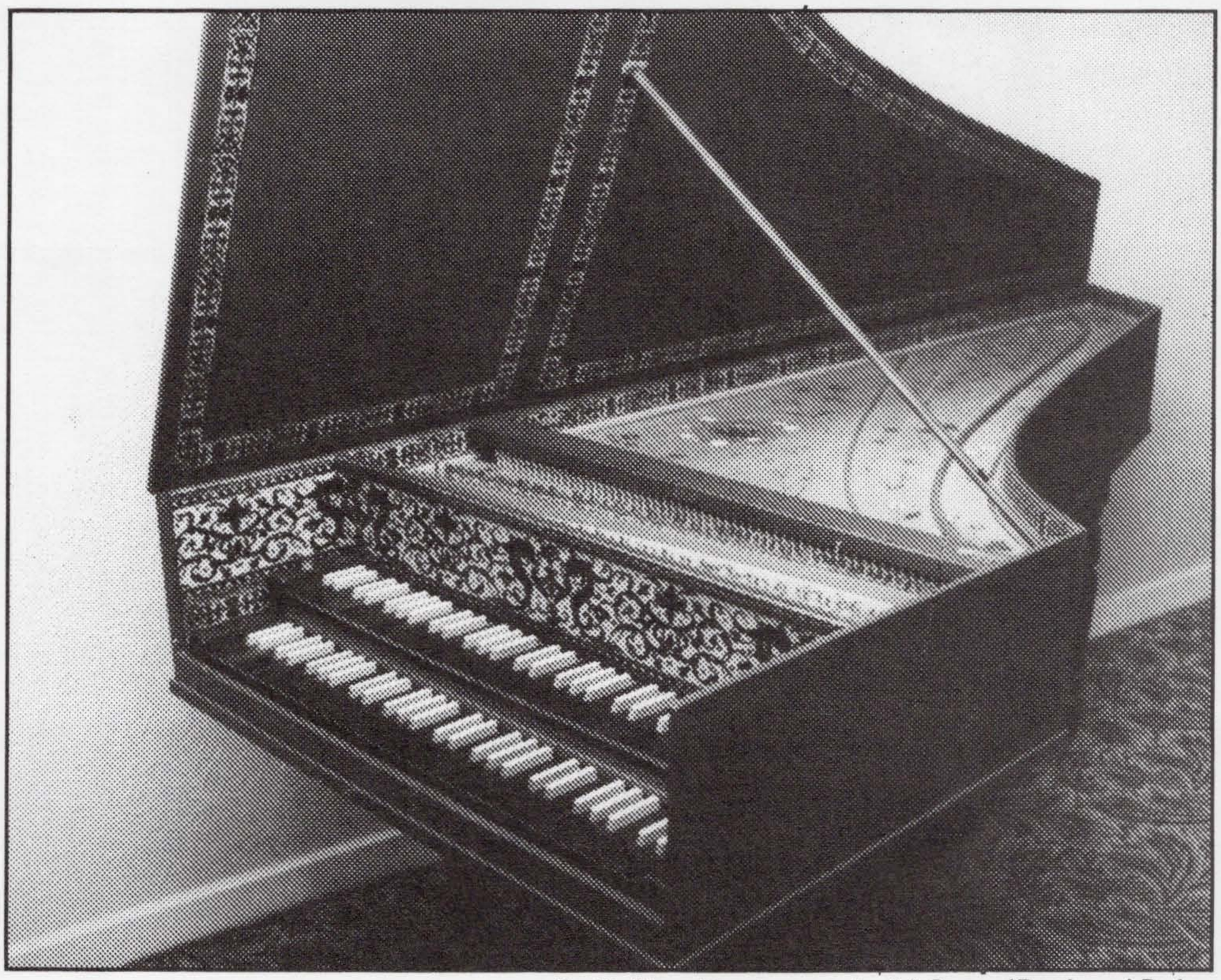

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There is also the estampida. Sometimes it is simply in the form of an instrumental tune, in which case we will not consider it; at other times, besides the music it has a text which deals with love or praise in the style of a *vers* or *chanso*. In this form it enters into the field of our study.

Both the *Doctrina* and the *Leys d'amour* treat the dansa as a form which could have a text. Indeed Molinier specifies that the text of the dansa should be composed first, then a tune found afterwards but adds that the *bals*, a livelier form, should be composed the other way around, i.e. the tune first.

Although it is very difficult for us to sort out the songs which have survived into different historical layers, there is no doubt that the decline in troubadour and trouvère song which took place in the 13th century began to affect some genres before others. Molinier regrets the fact that the *planh*, a lament on the death of a loved one or important personage (or just possibly a lament on the loss of a love) could not be performed properly by the singers of his day who delivered it in the manner of an ordinary love song. Composers also seem to have forgotten the special type of melody associated with it. Unfortunately Molinier does not describe this type of song in detail. The few planhs which have survived, such as Guiraut Riquier's lament on the death of his patron, Almaric, Count of Navarre, *Ples de tristor* [27] (248.63) or Gaucelm Faidit's celebrated lament on the death of Richard I, *Fortz chausa es* (167.22). Both have rather ornate melodies but they are not noticeably different from the more complex types of love song. The only surviving trouvère *plainct*, Alart de Can's *E serventois, arriere t'en revas* (*R*381) is a contrafactum of Gaucelm's song, so the decline in the genre seems to have been fairly complete before the time of the sources on which the surviving anthologies are based. The dansa is also said by Molinier to have declined and been replaced by the 'redondel'. This is confirmed by the few surviving Provençal dansas which are in rondeau form.[28]

Listeners to many modern performances of early monophonic music might well be forgiven for thinking that the Middle Ages had only two singing styles—one rather holy to suit the sober nature of liturgical music and the other bright, cheery and raucous to suit the merry and frequently tipsy peasant. However, the few references that survive do suggest considerable differentiation of technique. The planh is a case in point. Aimeric de Belenoi says in his lament for Nuño Sanchez (a song unfortunately lacking a melody) that he cannot attune his melody since that which weeps cannot sing well. He must therefore sing full of pain and chagrin like a swan before death:[29]

> Chantar m'ane tot per aital natura
> Cum lo signes, que chanta ab dolor
> Quan mor . . .

The qualities most consistently praised in a voice are those of strength and clarity. We read in the *Roman de la Violette* of a dance song performed by the sister of the Count of Saint-Pol who 'commenche haut, a clere note'.[30] It is obviously impossible to identify precisely what timbre is being

[27] See fn.2 for customary method of identifying troubadour songs.
[28] See Gennrich *Nachlass* nos. 257, 259, 260, 262. *S'anc vos ame* (no. 255) is, however, in an AABB form and is the only dansa which can be definitely traced to the 13th century.
[29] *Aimeric de Belenoi*, ed. M. Dumitrescu (*Societé des anciens textes français*, 1935) p. 114f, 11. 9-11.
[30] op cit p. 8, 11. 121-25.

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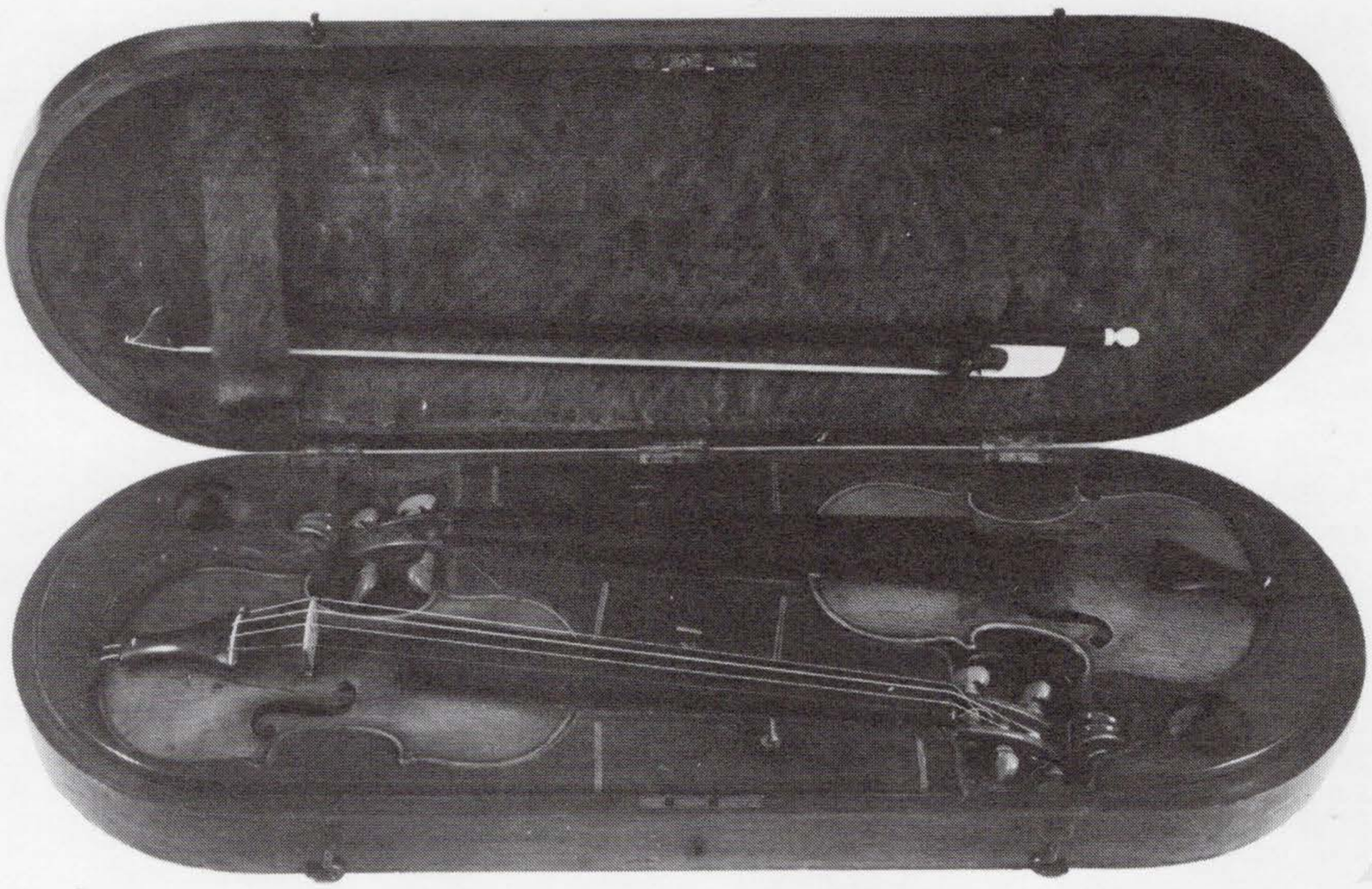

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described since strength and clarity are relative terms. Perhaps in the realm of singing at least, 'haut' may refer to confidence, resolution, lack of diffidence rather than high volume, for sweetness of tone is almost equally admired. Guillaume sings his verse 'a clere vois et a douch son' in the *Violette* and the harps, flutes, vielles and pipes in *Jehan et Blonde* play many 'douces melodies'. The *Leys d'amor* in describing the type of melody suitable for a 'vers' or love song paints the picture of a rather ornate style to be delivered slow and full of 'pleasing rests', which implies a freedom of tempo and perhaps even a non-metrical rhythmic format:

Vers deu haver lonc so e pauzat e noel, amb belas e melodiozas montadas e deshendudas et amb belas passadas e plazens pauzas.	The vers should have a long tune, slow and newly composed, with beautiful and melodious ascending and descending passages, tranquil and full of pleasing rests.

The implied non-metrical rhythmic form is perhaps the key to Grocheo's often disputed statement that the cantus coronatus is composed entirely of perfect longs (*ex omnibus longis et perfectis efficitur*).[31] The slow tempo prescribed for this kind of melody would make good performance sense of the melismas and together with the 'pleasing rests' could be used to create passages outside the basic rhythm of a piece, a method of approach differing radically from most published transcriptions. Genres which are formally similar to the love song are required by Molinier to have the same type of melody, with the exception of the pastourelle and dance song. In the case of the pastourelle he requires the melody to be in an agreeable and gay style, somewhat shorter in phrase length (*cursori*) and to be sung at a lively tempo. This description ties in very well with the surviving pastourelles (mainly French) which are mostly in a simple syllabic style with strongly triadic melodies in the form AAB^a or AABB. While Molinier emphasizes that the tune should be newly-composed the author of the *Doctrina* allows that a pre-existent tune may be employed.[32] Five of the surviving trouvère examples are actually based on other songs but in all cases the simplicity of the melody suggests that care has been taken to select an appropriate style.

While the terms jongleur and menestrel and their derivations denote a profession the terms troubadour and trouvère refer simply to the activity of composing songs or verse whether the practitioner was a professional musician or not. Some troubadours were professional musicians, including Cercamon, Peirol and Arnaut Daniel, a poet much admired by Dante. Of the non-professional troubadours, it seems quite common for them to have possessed practical skills. Pons de Capdoill is said to have sung and played the vielle well but apparently Aimeric de Peguilhan sang very badly. Elias Cairel, who worked chiefly in Romania, seems to have been in the singularly unfortunate position for a jongleur of singing badly, playing the vielle badly and declaiming worst of all, though he is credited with a fine gift for composition. Guiraut de Borneil seems to have lived as an itinerant jongleur during the summer months and taken with him two singers to perform his songs.

There is very little pictorial evidence for instrumental participation directly connected with either troubadour or trouvère song. But even such evidence as survives is difficult to interpret, since very little pictorial evidence can be taken at face value. Many instruments are shown together

[31] Rohloff op cit p. 50, l.36.
[32] Marshall, op cit p. 96, 1. 50.

as a purely decorative device, the filling of empty spaces by elaboration or multiplication typical of the medieval *horror vaccui*. The depiction of instrumental combinations need be no more realistic than the depiction of individual instruments—frequently inaccurate or out of scale.[33] With these reservations in mind it is difficult to make any point at all out of the scene depicted before the poems of Heinrich von Meissen (Frauenlob) in the Mannessische manuscript, showing two fiddles, a shawm, a flute or recorder, bagpipe with single drone and small snare drum.[34] The most substantial source of musical illustration is MS Escorial j.b. 2 containing the Spanish *cantigas*. Here most instruments are shown in pairs as a matter of 'house style'. The only combinations are pairs of *bas* instruments, fiddles and gitterns, fiddle and mandora, gittern and vihuela, lute and rebec.[35] As a whole the *bas* instruments outnumber the *haut* by about 3 to 1, with the plucked stringed instruments such as vihuelas de mano, psalteries and chitarras saracenas in the majority. All the pictorial evidence associated with the secular field is contemporary with the written sources but not the original repertory, the only illustrations known before the late 13th century occurring in sources of the sacred or liturgical fields.

If there is reasonable evidence to suppose that at least the *instrumens bas* were used in the performance of troubadour and trouvère song, then the precise role of these instruments has to be a matter for speculation. The likely function may be divided into three main categories; providing drones, doubling the voice, improvising preludes, interludes and codas.

Several instruments widely mentioned and depicted in the Middle Ages were equipped with a drone or drone mechanism. Bagpipes and hurdy-gurdys normally have drones which sound all the time that the instrument is being played and not at the will of the player. Fiddles are often depicted with drone string on the left of the fingerboard and either bowed or plucked by the thumb of the left hand. Whether or not the drones sound all the time, an essential feature of all drones is that they are *fixed*. That is to say, they cannot be altered during a piece in order to 'harmonize' the melody. While troubadour and trouvère songs are in no sense pre-harmonic, but coexisted with the polyphonic styles developed at Chartres, Limoges and Paris, they nevertheless belong to a totally separate and non-harmonic sphere. Therefore, if individual instruments are used to provide a drone, for example a portative organ, harp or lute, then the drone tone(s) should be maintained throughout a piece and not changed. It seems to be true of all types of music in which drones are found, that the notes involved reproduce the basic scale note of the melody. For most purposes in Western medieval monophony this would be the final note—the *finalis* of modal theory, possibly with the addition of the fifth above as some drones seem to have been tuned in this way. If the relationship between these drones and any melody were to remain the same, then instruments like the hurdy-gurdy and organ would have been at considerable disadvantage to rebecs and vielles, fretted or not. It would not have been possible to retune the drone and so the *finalis* would have been limited to a single tone thus making some melodies impossible to play in their original form. There are quite a number of surviving melodies which exist in different modal forms so modulation of this type was possible but the use of a vielle or rebec would have obviously been much simpler. Perhaps this is one of the reasons why Grocheo had such a high opinion of the vielle.

Right, top:
Roman d'Alexandre, *Oxford, Bod. 264 (Flemish, early 14th century), f.118^{v}* l *to* r, *bagpipes, tabor and nakers (both with snares), cymbals, handbells, double trumpet (imaginary), fiddle, portative organ, psaltery, mandora*
Roman d'Alexandre, *Oxford, Bod. 264, f.158.*

Right, centre:
l *to* r, *fiddle, cymbals, handbells, psaltery with quill plectra*

Right, lower:
Oxford, Bod. Douce 366, Ormesby Psalter (English, late 13th century/early 14th century), f.9^{v}. Angel playing gittern with quill plectrum

[33] There are very few miniatures of performers in the main troubadour and trouvère manuscripts, though an occasional singer may be found. Such instruments as are depicted are usually emblematic of the art of the poet, e.g. a harp or lyre, rather than purely descriptive. A number of large and varied instrumental groups are shown in the fourteenth century *Romance of Alexander* (MS Oxford, Bod.264) but they relate to ceremonial and festive occasions described in the poem and not to specific songs.

[34] Heidelberg, Univ. bibl. Cod. Pal. Germ. 848, f.108^{v}.

[35] *La música de las cantigas de Santa Maria del rey Alfonso el Sabio*. 3 vols in 4, i (1964), ii, iii (1943). Biblioteca Central, *Publicaciones de la Seccion de Música* 15, 18 and 19 (Barcelona).

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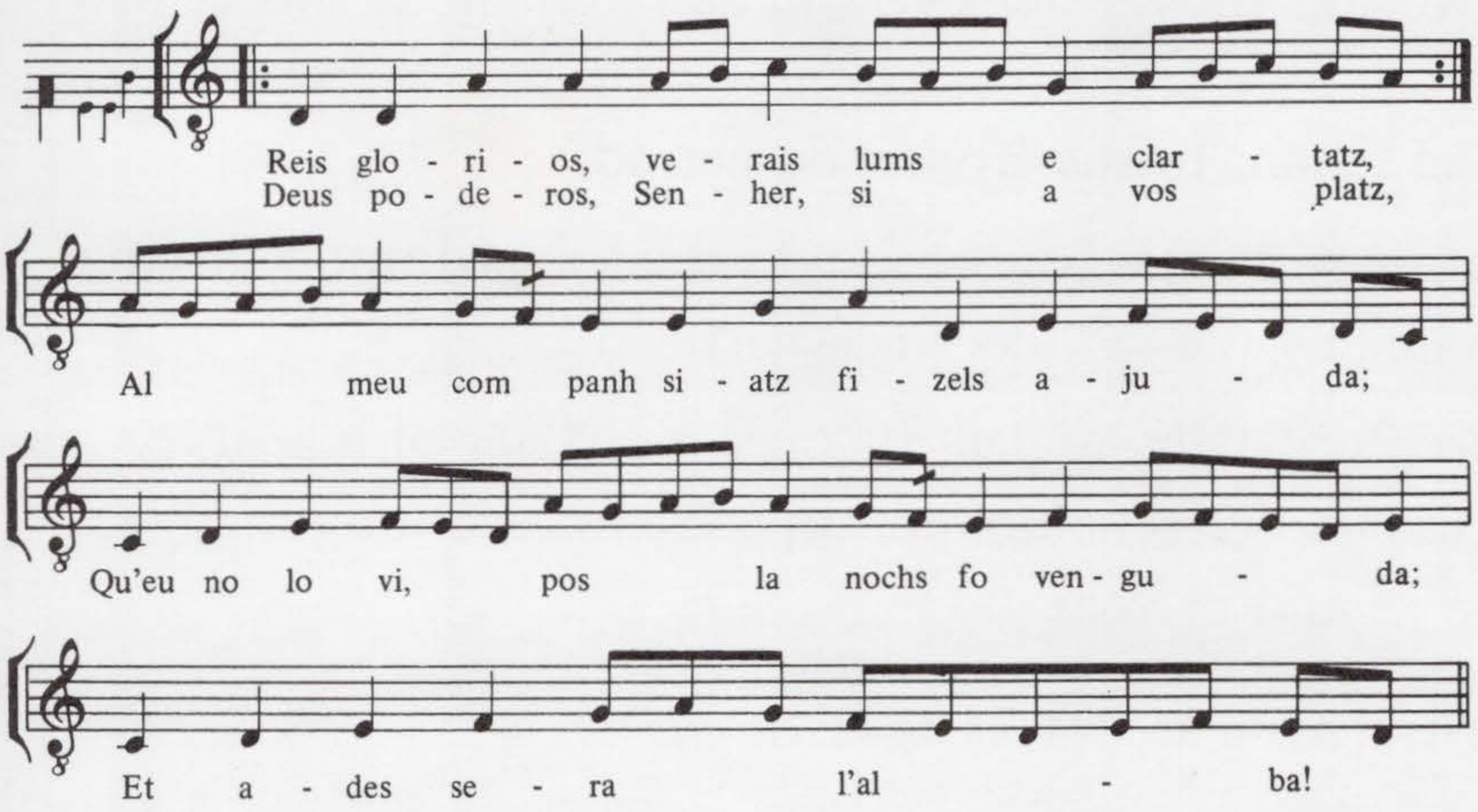
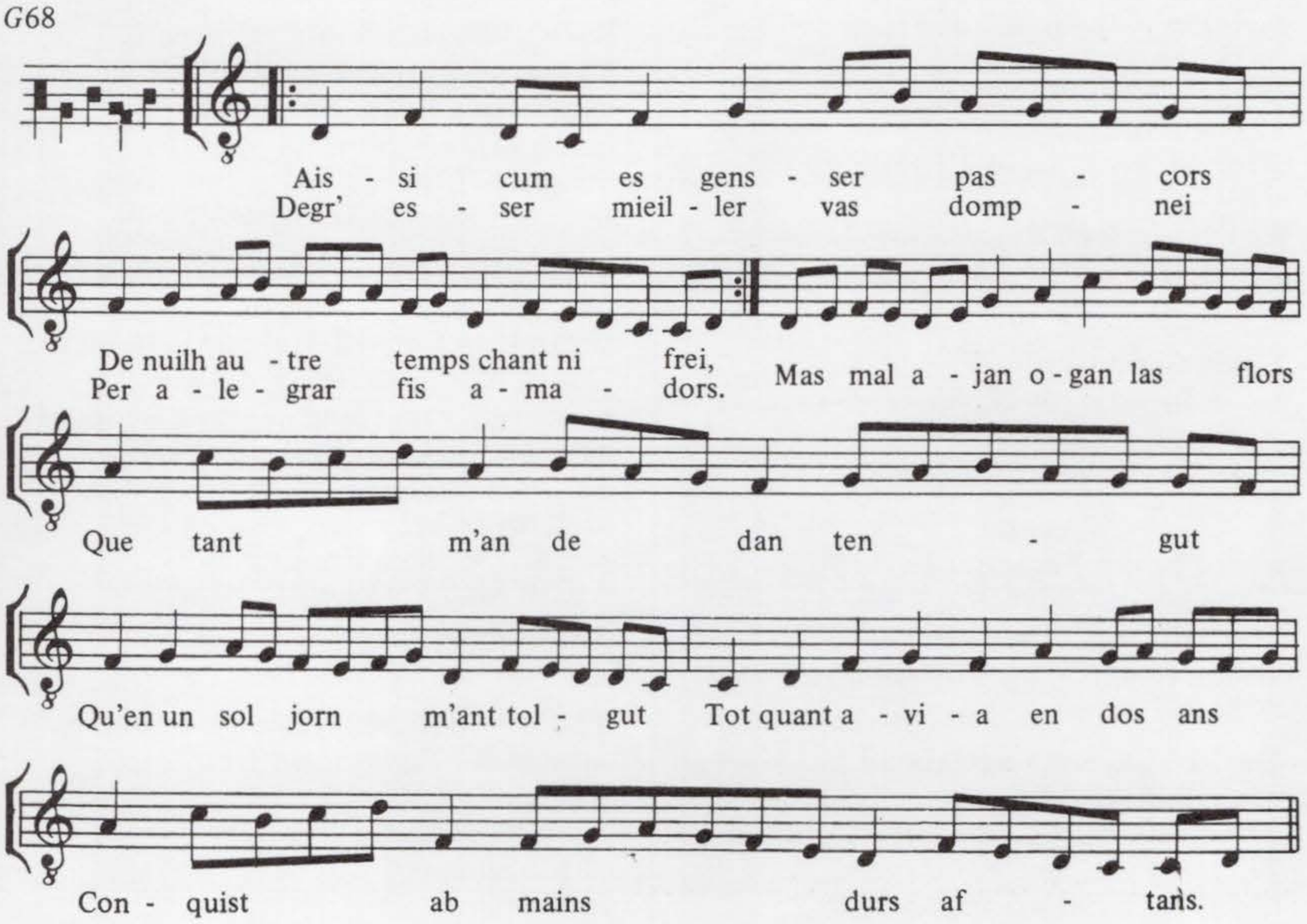
The use of a drone to support a monophonic melody acts as a kind of filter which heightens our perception of tonal differences in the cadences. Phrases which cadence in unison or at one of the other intervals accepted as consonant by strict medieval theory, i.e. the fifth and the third, are heard as *clos* as against the incomplete or *overt* on the 2nd, 4th, 7th, etc. A good illustration of this is Guiraut de Borneil's *Reis glorios, verais lums e clartatz* (*PC*242.64), a dawn song:[36]

R8

Reis glo - ri - os, ve - rais lums e clar - tatz,
Deus po - de - ros, Sen - her, si a vos platz,
Al meu com panh si - atz fi - zels a - ju - da;
Qu'eu no lo vi, pos la nochs fo ven - gu - da;
Et a - des se - ra l'al - ba!

Oxford, Bod. Douce 6, Psalter (Ghent, c1320-30) f.76. The waisted fiddle is shown with 4 frets and a string separated from the others at the left-hand side of the fingerboard, probably representing a drone string, though inaccurate

Cadences may be observed both at the ends of lines and at the caesura (after the 4th syllable). In some melodies the use of the finalis as a drone note proves a most unsatisfactory solution and seems to be totally dissociated with the main structure of the melody and in these cases the 4th scale degree may be used. The use of the upper 5th in addition (i.e. the finalis) is less upsetting because it is heard as a secondary tone. Raimon de Miraval's *Aissi cum es gensser pascors* (*PC*406.2) is an example of this type of melody. It is not possible to explore the precise tonal reasons for this here but it may be remarked that the division does not follow the same pattern as the authentic and plagal categories of modal theory:

G68

Ais - si cum es gens - ser pas - cors
Degr' es - ser mieil - ler vas domp - nei
De nuilh au - tre temps chant ni frei,
Per a - le - grar fis a - ma - dors.
Mas mal a - jan o - gan las flors
Que tant m'an de dan ten - gut
Qu'en un sol jorn m'ant tol - gut Tot quant a - vi - a en dos ans
Con - quist ab mains durs af - tans.

[36] The sole source for the melody is *F Pn* fr. 22543 f.8. The complete text with translation will be found in *Anthology of Troubadour Lyric Poetry*, ed. A. R. Press (Edinburgh Univ. Press, 1971) p. 150f. In this and the following transcriptions single notes are rendered as ♩, ligatures as ♪'s and the plica as ♯. The neum ▪▪ is assumed to be the plicated equivalent of the *pressus*, ▪▪.

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Du wahrer Gott und Davids Sohn, BWV 23.
Bisher habt ihr nichts gebeten in meinem Namen, BWV 87.
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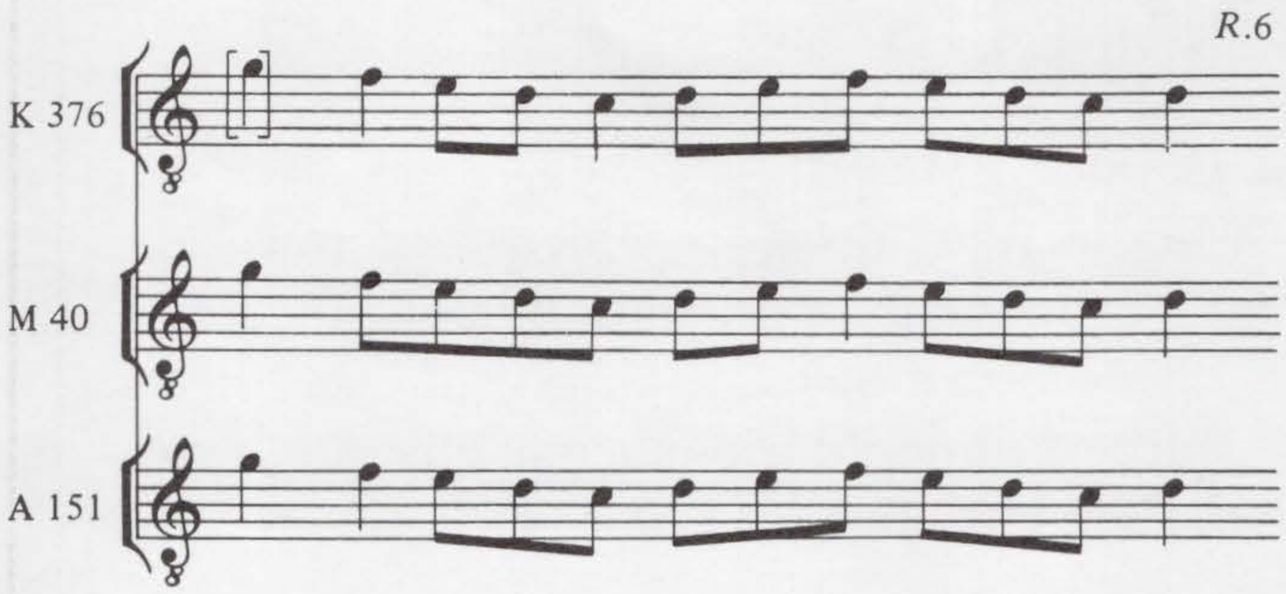
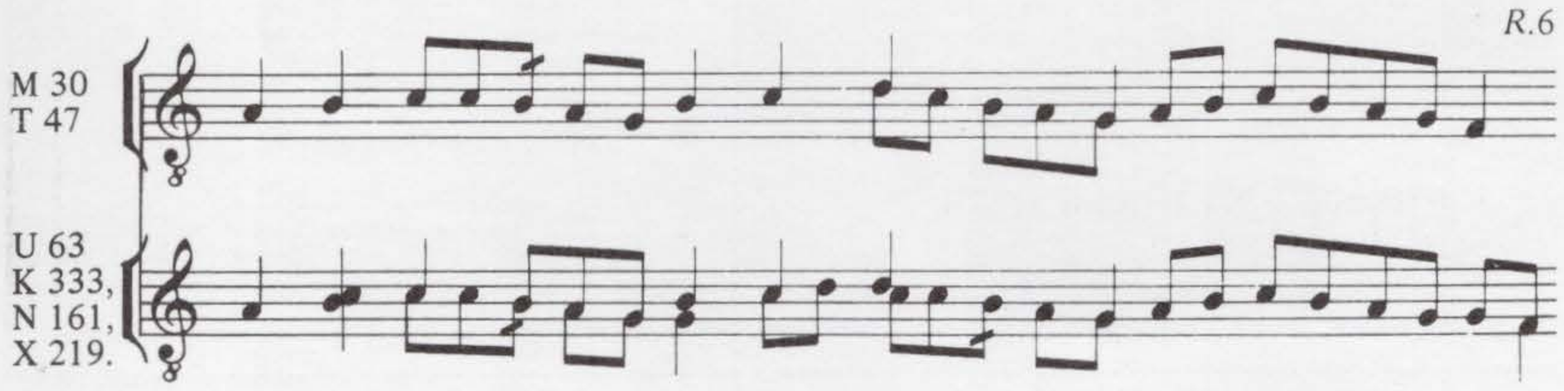
The doubling of the voice by a melody instrument, especially where it ornaments and deviates from the sung version heterophonically, may also be considered. Although there is no direct evidence for this practice, there are several considerations which, taken with the evidence of existing oral traditions, make a very strong case. First, perhaps the most important principle of melodic construction in troubadour and trouvère song is that of continuous variation. Many of the songs (and in the case of the troubadours the majority) are not modelled on any one formal pattern—they are what Dante calls *oda continua*, i.e. through-composed melody. They are constructed by a process of extending and elaborating certain basic motives in a kind of musical equivalent of rhetorical *color*. Sometimes the basic 'motive' may be rather a melodic skeleton akin to a psalm tone and containing introductory and cadential formulas and recitation tones. The manuscripts in which the secular songs have been recorded display a great deal of variation which may be placed into four main types: distribution of identical material in different ligature patterns; the use of different stylized or ornamental patterns over the same basic structure; the interpolation of new material; scribal error. Given that such great variation does exist, the identification of scribal error is no easy matter. In general, the relationship between the sources in question and the internal structure of the specific melodies must be considered before a variation can be identified as an error and corrected. It is not possible in such short space to demonstrate the full range of melodic variants found in the sources but the following examples may serve as a brief illustration of the categories I have outlined above.

Oxford, Canon. Pat. Lat. 217, Catena on Psalter by Peter Lombard (French, 12th century) f.3. Viol played Oriental fashion between the knees and chimebells

Rearranged ligature patterns:
Chanter me fait dont je criem morir (*R*142a)

Use of ornamental motives:
Desconfortés, plains d'ire et de pesance (*R*233)

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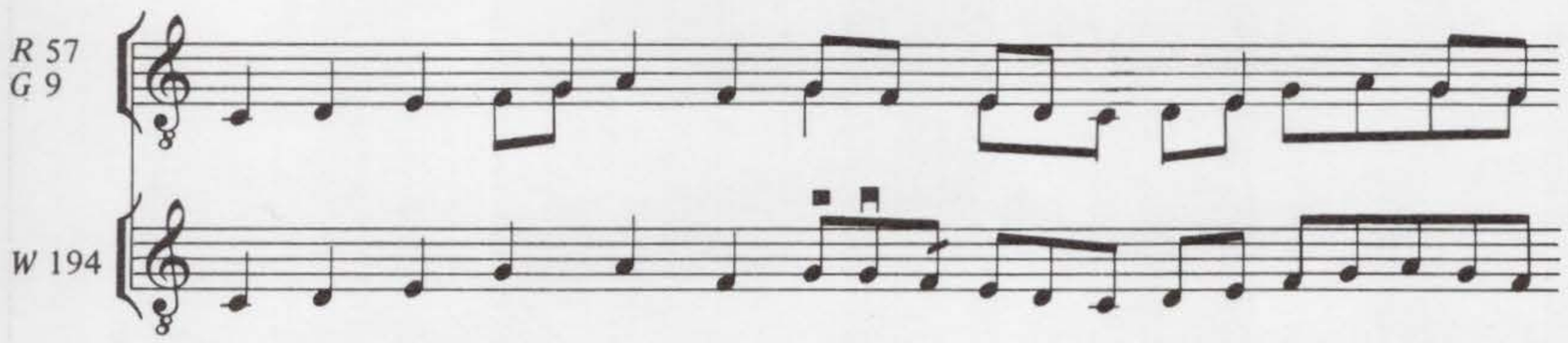
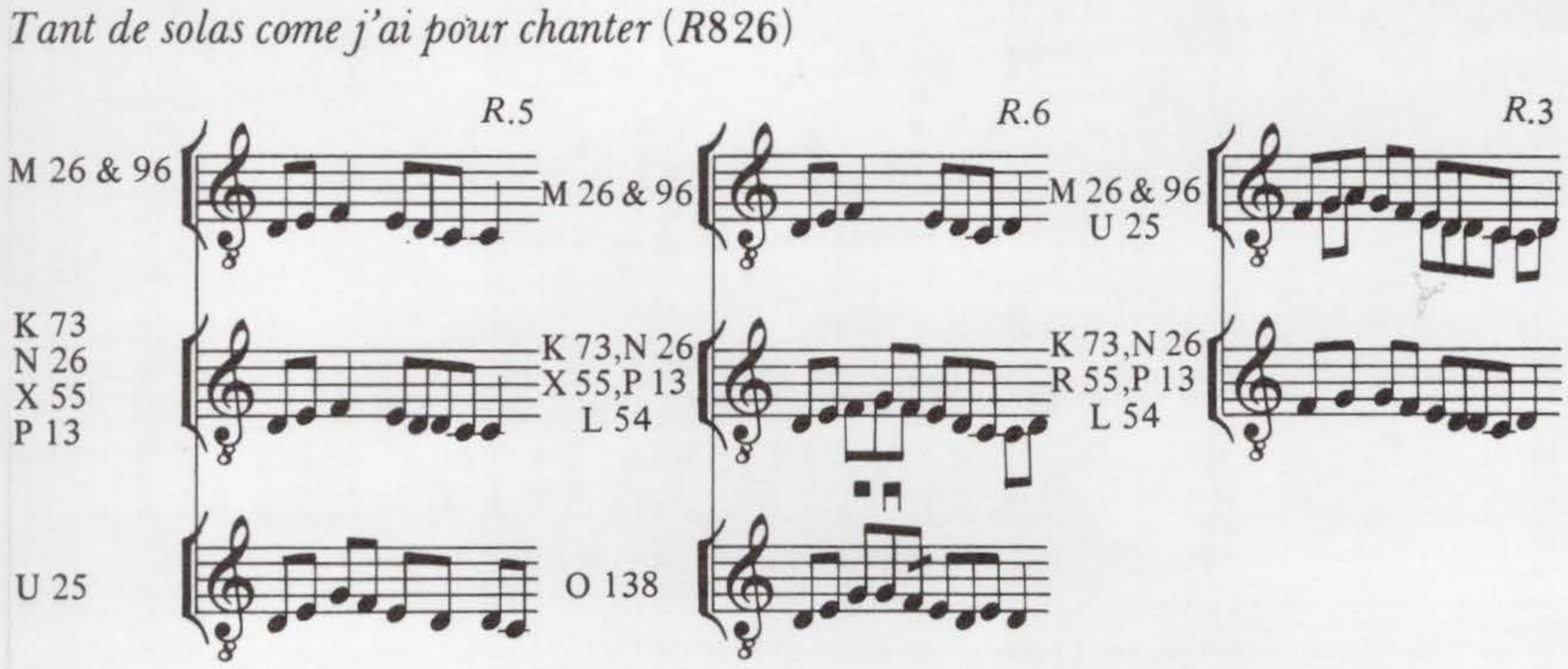
The following transcription of Bernart de Ventadorn's *Ab joi mou lo vers e l comens* (*PC* 70.1) may serve as an illustration of the kind of approach to the performance of monophonic songs that I have tried to outline. The text of Bernart's song is found in no less than 27 sources but the melody is confined to *R, G* and *W*. I have taken *G* as the basis of the vocal line but some variations as well as the accompanying line have been based on a comparison of *G* with *R* and *W*. The original melodies are given below. A suitable instrumentation would be harp for the drone and fiddle for the heterophonic line but portative organ, hurdy gurdy, rebec and recorder would make suitable alternatives.

The rhythmic format is essentially non-metrical although metrical patterns do emerge at various points, e.g. lines 5 and 6. The time values are meant to be interpreted freely rather than precisely and the pauses which occur at most line endings should be made at the discretion of the performers. It is not intended that both parts should 'synchronize'. And in any case the vocal line will have to be modified for each of the subsequent strophes.

Bernart's octosyllabic verse is organized into two main sections, abba ‖ ccdd, for which there is a corresponding division in the music. There is no caesura. It is quite clear from *R* that there is an underlying AAB form but the initial repetition is obscured in *G* and *W* by considerable variation including a new cadence at the end of the first *pes*. This section is rather in the nature of an elaborated *recto tono*, a casual arrangement which reflects the fact that the verse structure is not the one normally associated with the AAB form, viz. abab, etc., but rather the *oda continua*.

A moderate tempo is suggested for most of the song but a slight quickening up will be effective in the simpler, and metrically regular, 5th and 6th lines.

Ab joi mon lo vers (70.1)

Tant de solas come j'ai pour chanter (R826)



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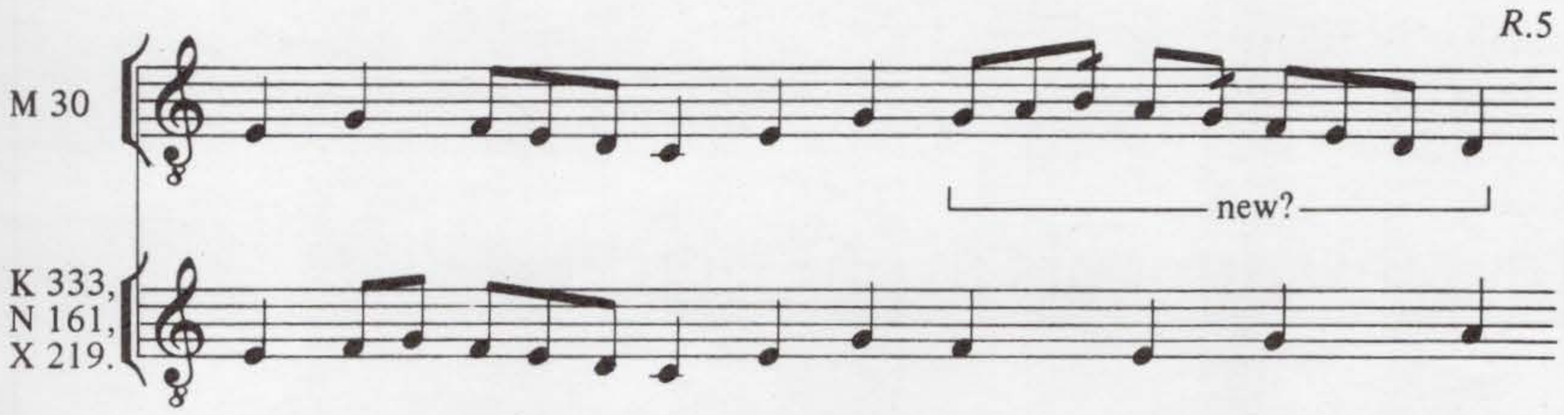
The variations between the sources seem to have arisen because they were derived from different performance traditions. This is the only direct and extensive link that we have with the original performances. Scribal intervention is most improbable as there is no evidence that anything other than the normal tradition of blind copying applies. This can be seen clearly where a song and its contrafactum lie side by side in a manuscript, each conforming to a separate melodic tradition rather than displaying cross-references.[37]

If variation, to the extent of not only ornamenting but also departing temporarily from the received material was a part of early performance practice, then it is right that a similar freedom should be incorporated into present-day renderings. A thorough knowledge of the repertory and in particular the most common types of ornamenting motives (frequently involving the reiteration of individual notes) is an essential tool of the performer. The well-developed traditions of variation that can be seen in the way the melodies have been transmitted make it very likely, in my view, that accompanying melody instruments should be used heterophonically. The improvisation of introductions, interludes and codas may follow along the same lines. Material may be taken directly from the opening or closing of a song. Some authority for this procedure may be found in Guillaume Molinier's statement that the refrain of a dansa, or part of it, may be repeated at the end of a song and that certain 'minor' forms (in which he includes the dansa, bals and estampida) may be provided with a tornada from the opening or closing of the strophe:[38]

> Aytals dictatz no-principals pot haver
> tornada o no; e pot hom en loc de
> tornada repetir la una cobla del
> comensamen o de la fi

The form as it appears on the page was not, therefore, considered as sacrosanct.

The inevitable limitation of early music performance aimed at recreating an authentic sound is the limitation of our imagination and ability to be truly objective in isolating our own prejudices. We can see this in the attitude of Charles Burney. 'We admire', he says, 'a little melody in these early productions, as we do the first dawnings of reason in an infant.'[39] Having made the assumption that the harmonic basis of troubadour and trouvère melody was more or less the same as those of his day, he discovers difficulties in his own thorough-bass realizations and concludes that the melodies are more primitive or less evolved than those of the 18th century.

[37] Compare, for instance, the anonymous *Li plus se plaint d'amours mais je n'os dire* (*R* 1495) in K 114 and the anonymous contrafactum *De mon desir ne sai mon mieus eslire* (*R* 1497) in K 113.

[38] 'Las Leys d'amor' ed. M. Gatien-Arnoult in *Monuments de la Littérature Romane* ii (Toulouse, 1843) p. 350.

[39] Charles Burney, *A General History of Music*, ed. F. Mercer (Dover reprint, 1957) I, 617. Various realizations by Burney will be found between pp. 572-614.

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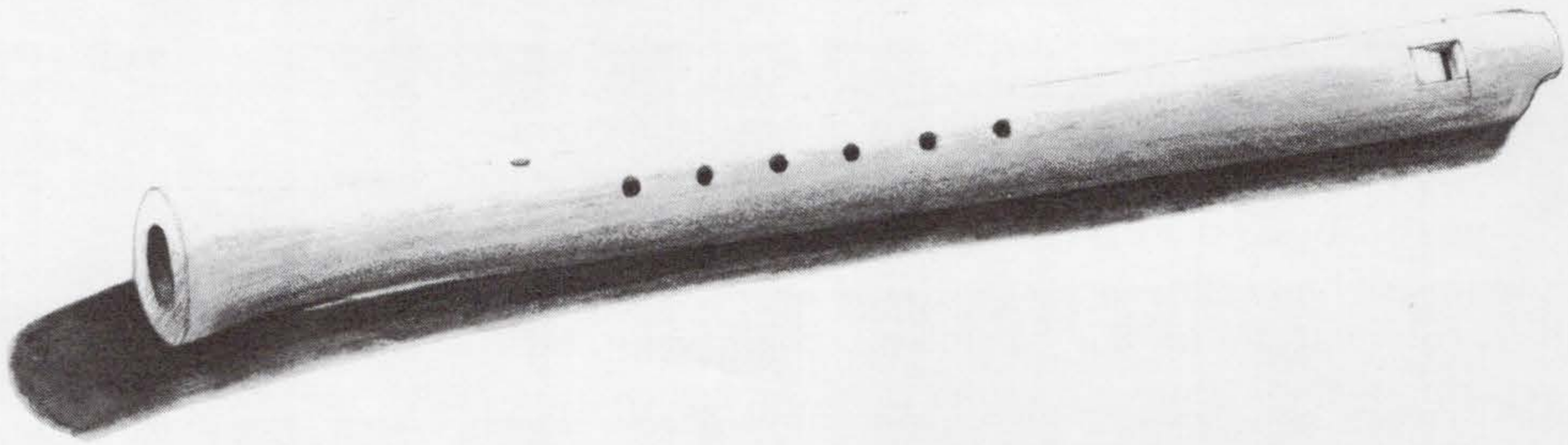

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The particular pitfall to which we are prone today is that of an indiscriminate use of the instrumental forces now readily available.[40] The orchestration of large-scale forces, hardly ever without percussion, with large-scale introductions, often with no stylistic relevance to the piece in hand, has become something of a set pattern. Given the immensely confused area in which this subject is operating, the specific reference to a 12th-century performance of *Kalenda maya* by two fiddles might be supposed to be the basis of modern interpretations. On the contrary there is not one single recording of it available in this form.[41]

Scholarly interest in the early secular song repertories is in its infancy. Unfortunately the spread of information and expertise has been somewhat slow. One factor which tends to limit this is the sheer exclusiveness of the material. Insights brought about by the overlapping of fields and phenomena elevated into prominence by parallel interests are rather few. The troubadours and trouvères belonged to a sphere of music-making already ancient by the time that interest in polyphony had ensured its preservation in a continuous stream. Few, if any troubadours and only one trouvère, Adam de la Hale, could make the changeover to the new field of artistic activity. Some tunes and some texts have been found embedded in motets—usually a tenor or triplum 'enté'—but despite quite systematic search the number remains few. It does not seem that the art of the troubadours and trouvères made appreciable inroads into polyphonic genres. Without true forebears or successors they stand for the art of the ephemeral which can never have a definitive revival.

[40] See F. Ll. Harrison, 'Tradition and Innovation in Instrumental Usage, 1100-1450', *Aspects of Medieval and Renaissance Music; a Birthday Offering to Gustave Reese* (London, 1967) p. 319 *et seq.*

[41] David Munrow comes close to it in his recording of *Souvent souspire* on Nonesuch's *Pleasures of the Royal Courts* (H-71326) with countertenor, recorder, viol and two tabors.

Scene depicted before the poems of the famous Minnesänger, Heinrick von Meissen, called Frauenlob ('Praiser of ladies'), in the Mannessische manuscript, showing two fiddles, a shawm, a flute or recorder, bagpipe with single drone and small snare drum (see p. 196).

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Sixteenth-century German playing-cards

A little-known source of German songs

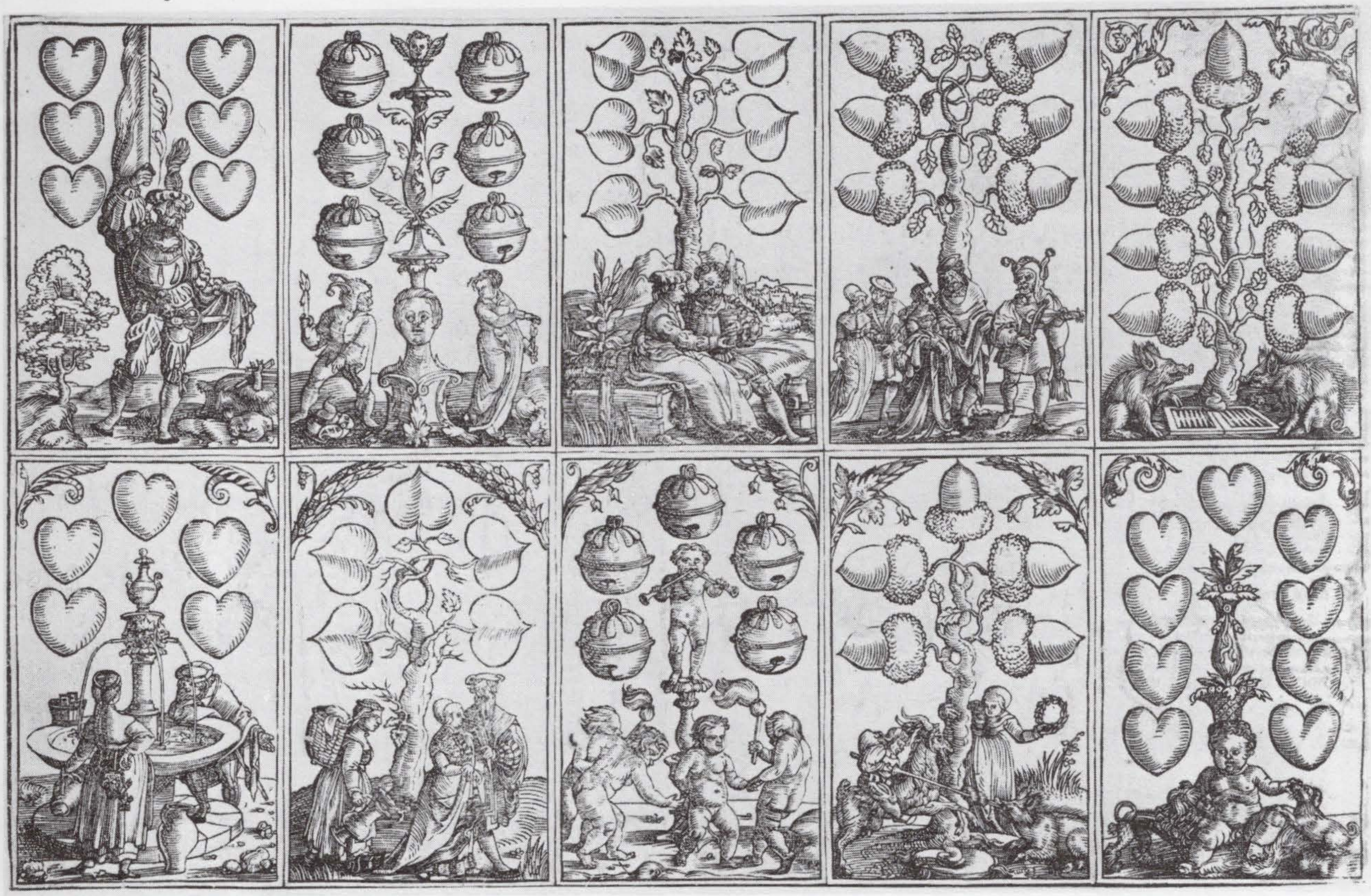
CLIFFORD ARMSTRONG

I suppose there are stranger places to write the parts of consort music than on the backs of playing-cards, but the prospect of four players sitting down to a card-game with the odd recorder or viol placed handily beside them does seem refreshingly eccentric. One is immediately led to speculate about the intended manner of performance, a kind of musical 'Happy Families' perhaps?

There are two such extant packs of cards, both of German origin, dating from the middle of the sixteenth century. The finest and most complete pack, which was designed by the artist Peter Flötner, is in the Germanisches National-Museum in Nürnberg, while the British Museum has an interesting forgery of the Nürnberg pack, though only one card bears a facsimile of the music.[1] The British Museum also has parts of another print of the Nürnberg pack,[2] and twelve cards from a similar, slightly later pack by Hans Rumpolt.[3]

Both packs are described and illustrated in a supplementary volume to *Denkmäler der Tonkunst in Bayern* (Sonderband I), Breitkopf & Härtel (1967), edited by J. Russell Crosby Jr. The title, 'Die Flötnerschen Spielkarten und andere Curiosa der Musiküberlieferung des 16. Jahrhunderts aus Franken', and the German text may well explain the fact that it is practically unknown to English-speaking students. This is the trouble with collected editions; they are

Pl. 1: Uncut sheet of Peter Flötner's cards in the British Museum Print room



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necessarily expensive, and their relative inaccessibility to many interested people is partly why much valuable music continues to be overlooked.

Russell Crosby's book is divided into three sections. There is a full introduction wherein he discusses the background to the cards from both a pictorial and a musical point of view. There are beautiful colour reproductions of the cards and photographs of the music on the backs, finishing with a transcription of the music into a four-line score with modern clefs, bar lines added, but with original note values retained.

Peter Flötner was born probably in the last decade of the fifteenth century. He lived and worked in Nürnberg from 1530 until the time of his death in 1546. A skilled illustrator, he designed a lavish pack of cards which bear the arms on the deuce-cards of Francesco d'Este of Ferrara-Modena.

There are records of several visits between 1541 and 1547 by the d'Estes to Nürnberg, which was the scene of much diplomatic activity at this time. For instance, there are illustrations in Prince Arthur's Book at the College of Heralds of two investitures of the English Order of the Garter which took place in Nürnberg. Maximilian I received the Order in 1503, and Ferdinand of Spain's investiture was in 1523.[4]

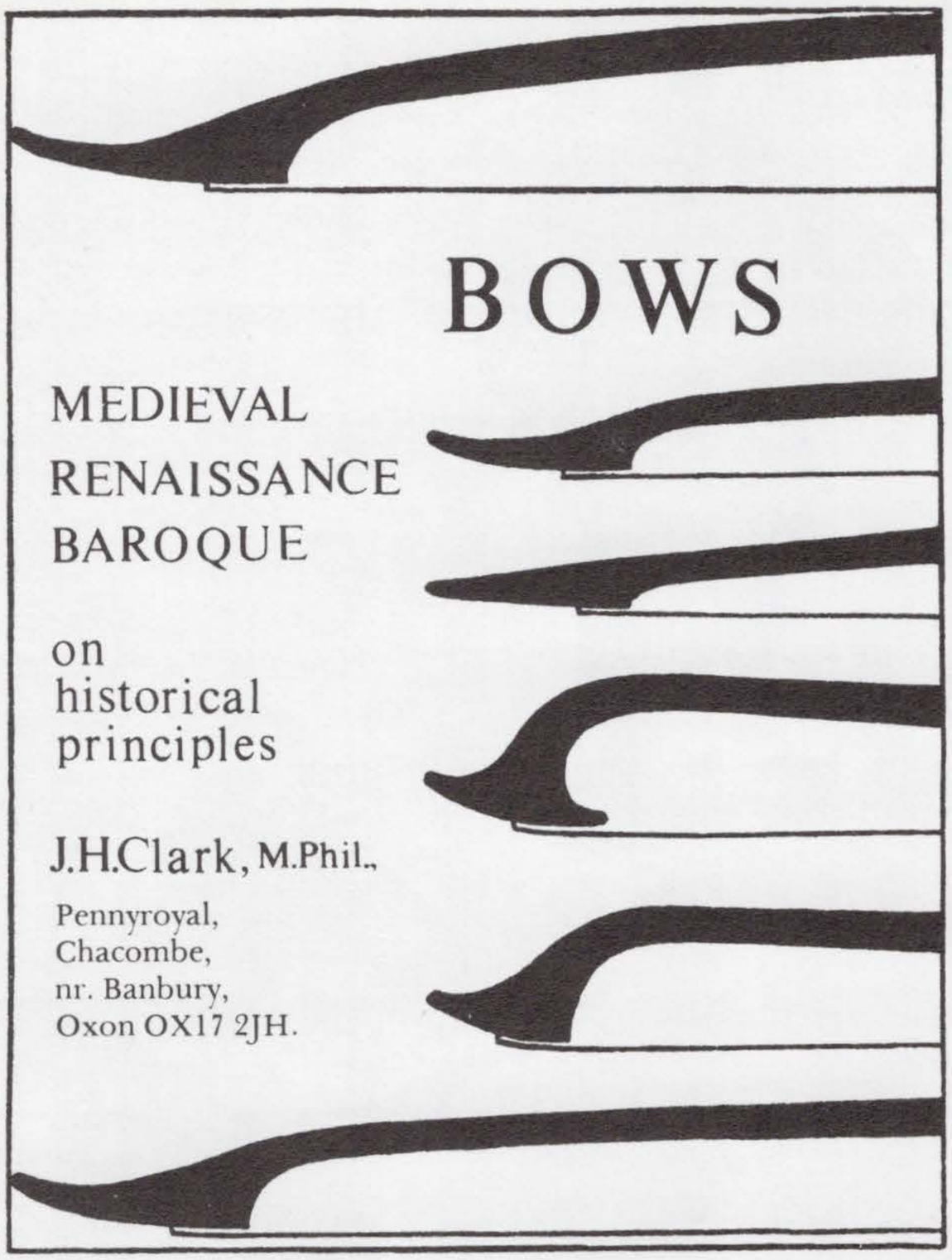
The cards were printed, ten at a time, onto large sheets. One such uncut sheet is preserved in the Print room at the British Museum[5] (Pl. 1). In its uncoloured state the fine quality of draughtsmanship can be more easily appreciated, though the colouring of the Nürnberg pack, which presumably was Flötner's own work, is exquisite. Hans Sachs (1496-1576), the famous Nürnberg cobbler and Meistersinger, described the cards in verses dated 1557. In the British Museum there is a fragment from an uncut sheet of cards by the slightly later designer, Hans Rumpolt.[6] He has copied very faithfully the original designs by Peter Flötner, and makes room for the descriptive couplet, by Hans Sachs, at the foot of each card. Flötner depicts a variety of scenes, often grotesque and bawdy, from peasant and courtly life, featuring lovers, wild boars, many surrealist images, bare backsides and so on. There is a typical kind of Germanic humour in many of the scenes that Til Eulenspiegel would have appreciated.

The suits in traditional German cardpacks are Hertz (hearts), Schellen (jingles or crotala), Grün (leaves) and Aichel (acorns). Each of the hearts has a discantus part on the back, the jingles have all the altus parts, while the leaves and acorns have tenor and bass parts respectively (Pl. 4). Each suit consists of a King (the Eichel-König appears to be a portrait of Maximilian), an

Pl. 2: Trumpeter of Charles V (Nürnberg pack)

Pl. 3: Detail from the Untermann of Leaves (Nürnberg pack)

Pl. 4: 4 of Hearts with the song 'Sie ist mein bul' on the back (from the Rumpolt cards, British Museum)



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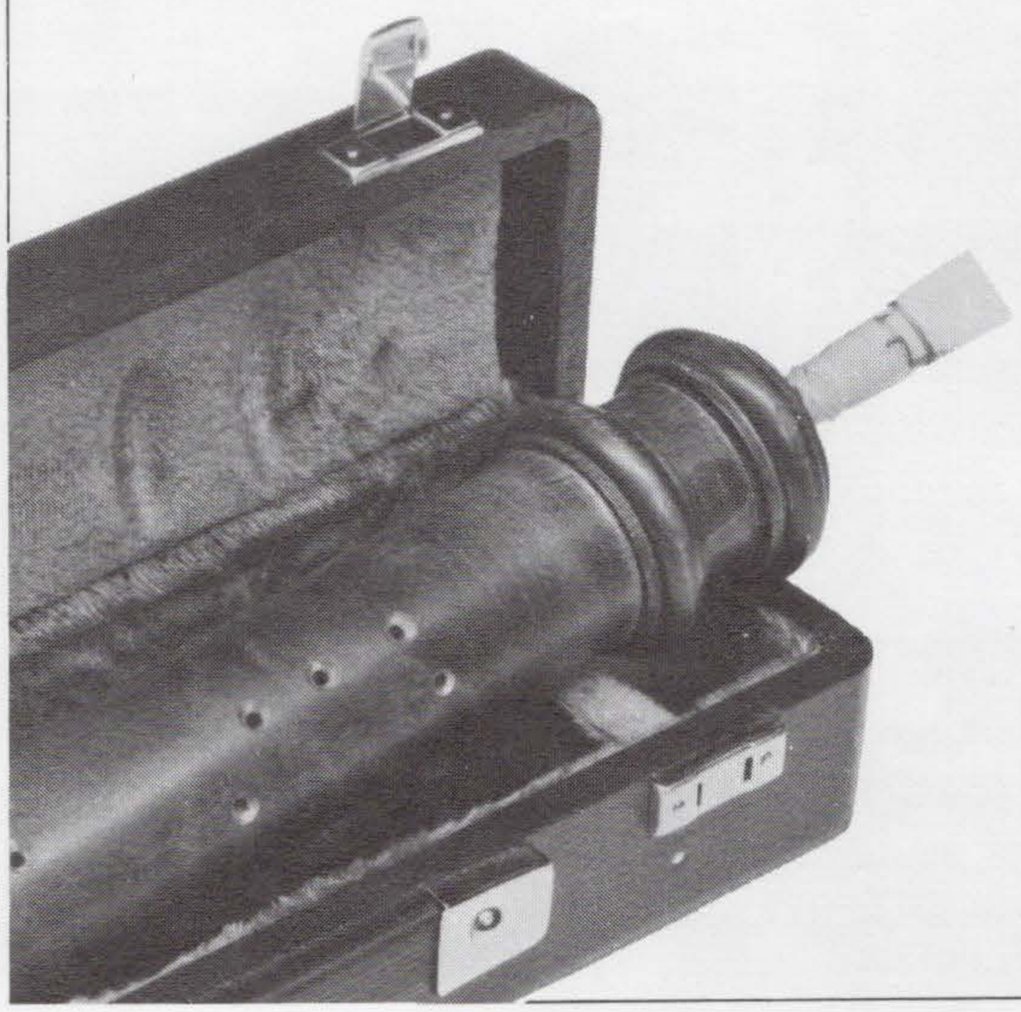

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Obermann (the Obermann of Hearts is a trumpeter of Charles V) (Pl. 2), a grotesque Untermann or Knave (Pl. 3), a Banner of ten pips held aloft by 'ein Meidlein zart', and eight pip cards from *Neun* to *Daus*. Thus a set of twelve four-part pieces is preserved, complete except for the loss of the *Aichel Daus*. The bass part of this piece has been reconstructed by the editor. Unfortunately this part of his otherwise scholarly work is defective, with strange unresolved dissonances, consecutives and incongruous second inversions.

I have been unable, so far, to find any concordances from any of the Gesellschaftlieder collections of the period. Most of the Volkslieder enjoy a wide provenance, many different composers such as Georg Forster, Arnold von Bruck, Ludwig Senfl and others having arranged them, often in quodlibet versions. It seems likely that the songs were composed especially for the playing cards. The music is handwritten, and there are no other extant copies of the cards that have music on them.

Neither Crosby nor Schadendorf[7] (who wrote an article about them for the Nürnberg Museum review) has been able to throw any light on their authorship, other than that the composer was likely to be a member of the circle of Forster and Ott,[8] the two main publisher-arrangers of Gesellschaftlieder.

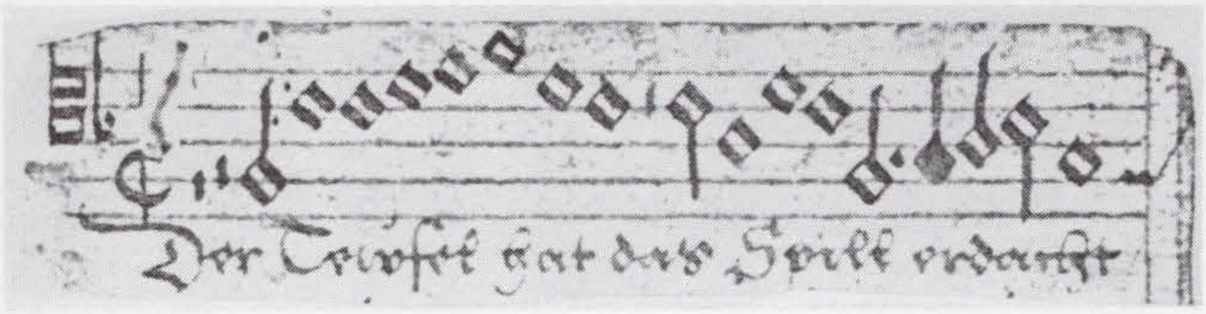
Although Crosby only classifies five of the songs as Tenorlieder proper, this is in fact misleading. In every song the falling cadence figures (example 1) that

Ex. 1. Typical cadence figures

characterize the Tenorlied are present always in the tenor part, whereas the discantus part has the syncopated leading-note cadence. All the tenor parts have the highest proportion of consecutive semibreves, and can be regarded as canti firmi.

Five of the pieces are composed with close imitation throughout all the voices. A further two consist of such imitation amongst three voices, while the fourth has a separate melody, as in a quodlibet. Only two songs are true 'volkslieder' with the usual upbeat opening and steady chorale-like melody. The tenor part of *Sieben*

Ex. 2. Der Teufel hat das Spill erdacht



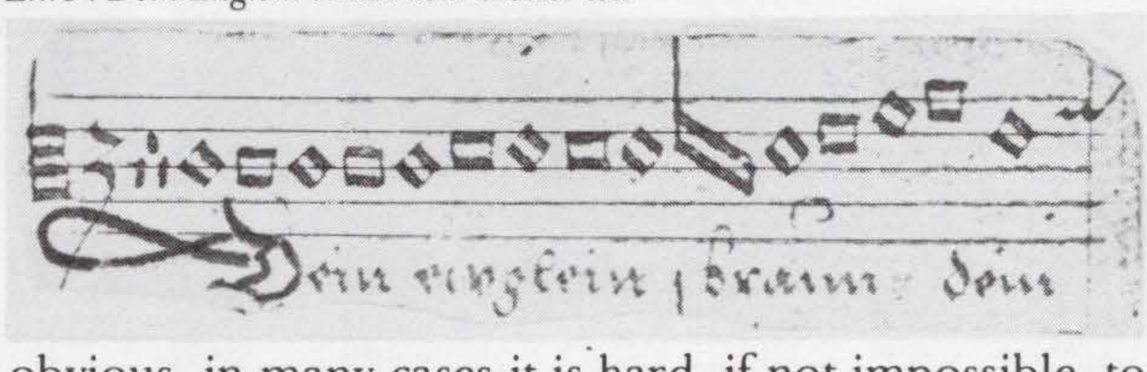
(example 2) is similar in style to Senfl's 'Ich weiss nit was er ihr verhiess', which is itself an astonishingly inventive arrangement of an existing volkslied. The other volkslieder type is *Sechs* 'Dein Euglein braun' and this is the only song in triple time (example 3). Coloration in the MS in the form of black notation gives indication of a hemiola in anticipation of the cadence.

Triple metre is rare in these Gesellschaftlieder, especially throughout a whole piece. I doubt whether one could advance this as a major stylistic feature, but I thought it might be interesting to see if in fact any similar pieces are extant elsewhere. In this respect 'Es gieng ein wolgezogner Knecht' by Stephen Mahu, No. 47 in Heinrich Fink's 'Schöne ausserlesner Lieder' of 1536 bears a close resemblance. Perhaps there is a small clue here to the composer of the songs; certainly it is a starting point for further research.

Here then are twelve short pieces, having considerable variety within the genre, rich in melodic, rhythmic and polyphonic invention. There are some inevitable problems that need careful thought before such pieces can be satisfactorily performed today. Perhaps the most difficult decision to make is whether or not the pieces should be sung. Ideally the tenor parts lie comfortably in the tenor register; the other parts can be played on a variety of different instruments. The ranges of the parts have been considered carefully with respect to the limits of windcap instruments, though their use would probably be restricted to the more lively, simpler settings.

The main obstacle is that no attempt has been made at underlay in the original manuscript, and while in *Sechs* and *Sieben* (examples 2 and 3) the solution is fairly

Ex. 3. Dein Englein braun dein Stolzer leib



obvious, in many cases it is hard, if not impossible, to underlay the texts satisfactorily. The last line is very often extended into a long melisma, rather in the manner of the earlier Burgundian chanson. This in itself is not typical of the more usual Gesellschaftlieder. For instance, the final line of the otherwise very clear-cut, strophic *Sieben* has six bars of coda tacked on to the end of the fourth line.

A further difficulty seems to me to be that only a couplet of verse is provided, yet the music implies a quatrain except for the triple-time *Sechs*, which appro-

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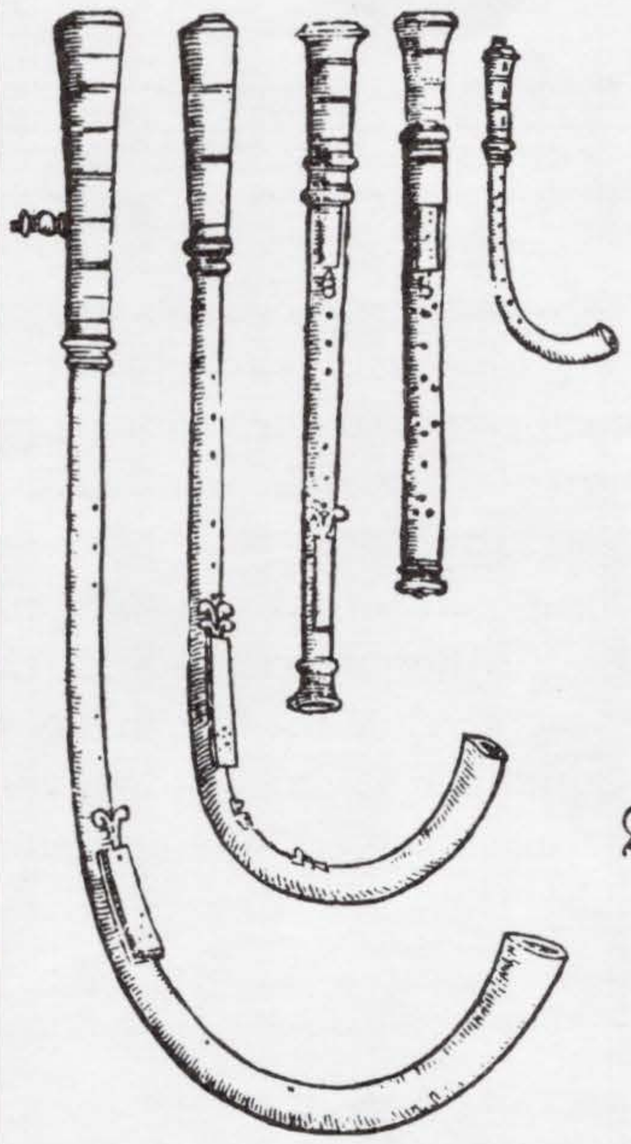

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priately needs three lines, and *Neun* which could use three couplets. To repeat the original words is wholly out of keeping with the Gesellschaftlieder style. Perhaps the best thing might be to decide which of the pieces make the best songs, and to invent a second couplet to complete the quatrain.

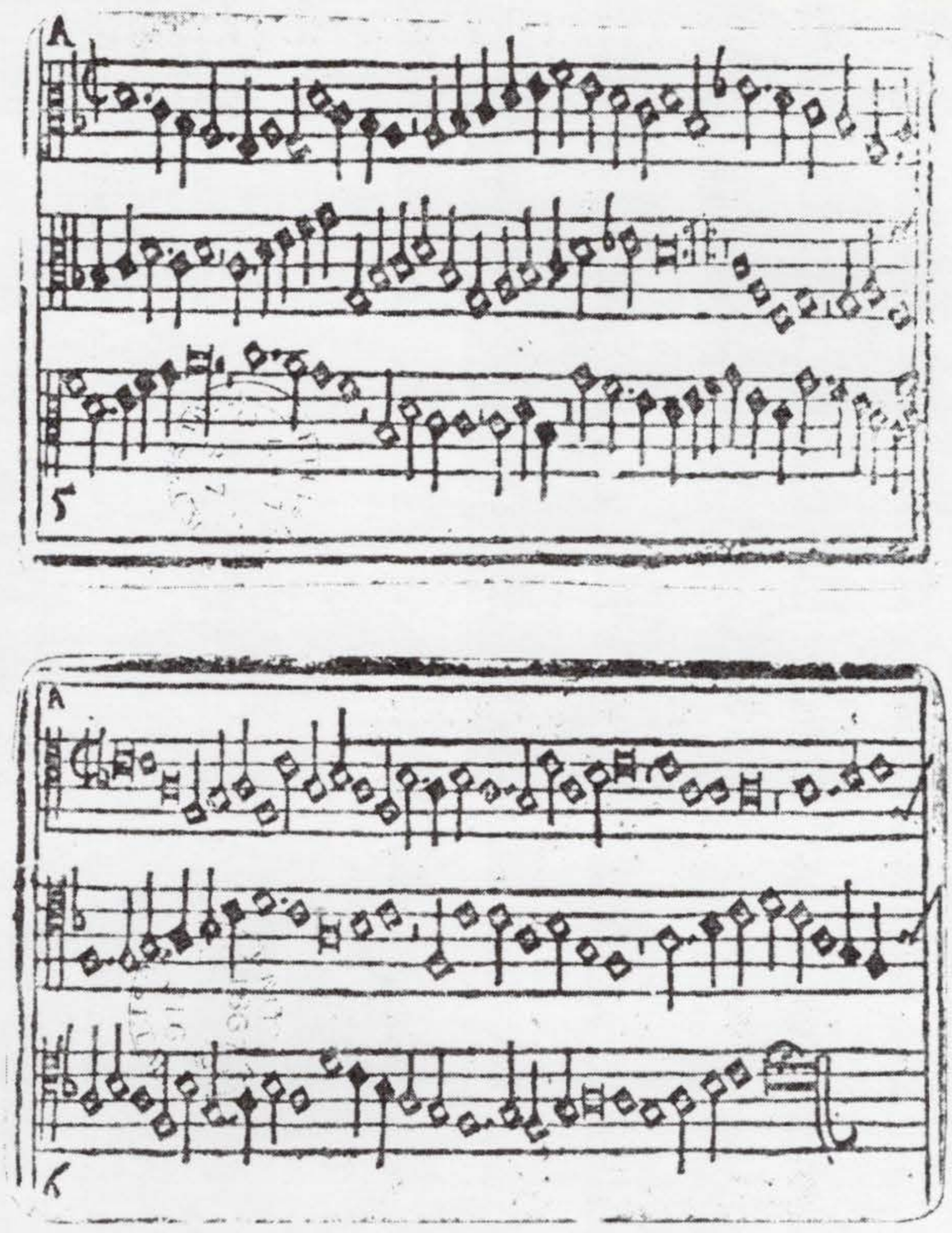
The Hans Rumpolt Cards[9]

Twelve cards are all that remain of another German pack, this time by Peter Flötner's successor. The designs are similarly fanciful, but the colouring is crude and amateurish. On the back of each card are three lines of music, printed by woodcut (Pl. 5). Perhaps it was Rumpolt's plan to make Flötner's commission more accessible to the bourgeoisie. Only three of the cards, tenor parts, have a text and Crosby has identified two of these. 'Paciencia muss ich han' is by Senfl and 'So wunsch ich ihr ein gute Nacht' is by Martin Wolff.[10] The third, 'Sie ist mein Bul', can be found in the liederbuch of Arnt von Aich of Cologne, *c* 1510. There are three extant parts of this song, and Crosby has invented a discantus part rather more successful than his bass part. The three extant British Museum parts agree with Aich exactly, so his original, more interesting, discantus part can now be used.

In the Rumpolt cards no attempt has been made to print the music to match the suits as in the Flötner pack. Of the other seven cards with no verbal text I have been able to identify six.

The songs were numbered from 1 to 12:

No. 1 (9 of acorns). Discantus: 'Ach Lieb und Leid'. Paulus Hofheimer. *Forster I: 97*.
No. 1 (7 of leaves). Duplicate of the above.
No. 1 (5 of hearts). Altus part of above.
No. 4 (3 of acorns). Discantus: 'Wohl in Sant Merten's Ehr'. Anon. *Forster II: 39*.
No. 5 (8 of bells). Altus: 'Tröstlicher Lieb'. Hofheimer. *Forster I: 173*.
No. 6 (7 of bells). Tenor part.
No. 7 (1 of bells). Tenor part: 'So wunsch ich'. Martin Wolff. *Forster II: 19*.
No. 8 (K of bells). Tenor: 'Paciencia muss ich han'. Ludwig Senfl.
No. 11 (8 of hearts). Discantus: 'Nach Willen dein'. Hofheimer. *Forster I: 43*.
No. 12 (4 of leaves). Altus: 'Sie ist mein Bul'. Anon. *Arnt von Aich. 1520*.
No. 12 (7 of hearts). Tenor of above.
No. 12 (9 of hearts). Bass of above.

Rather as, some forty years later, Nicholas Yonge was to select well-tried and conservative pieces for his

Pl. 5: Rumpolt cards Nos. 5-8

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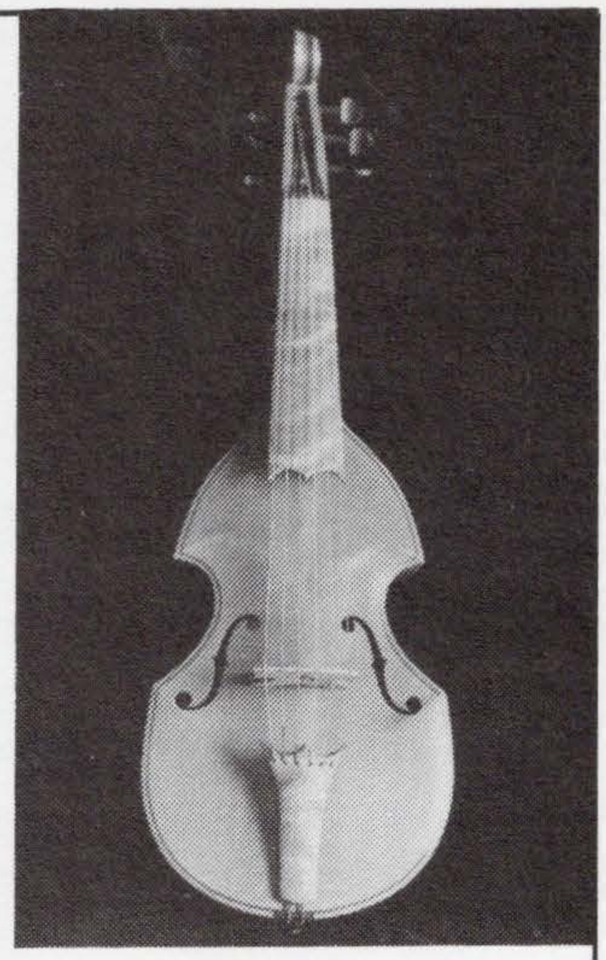

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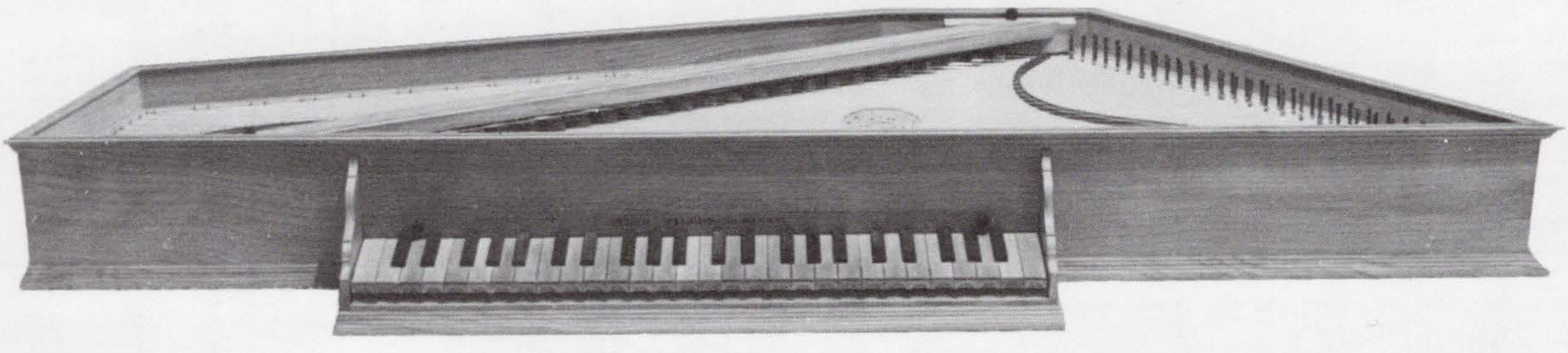

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A woodcut from Lichtenberger's 'Prognosticatio', Köln (1526): one youth sacrifices his playing-cards and other 'vanities' while another has his trendy shoes suitably trimmed.

Footnotes

[1] Schreiber collection: G3.
[2] Willshire collection: G135.
[3] Willshire collection: G133.
[4] Vincent MS 152, College of Heralds.
[5] Willshire collection: G135.
[6] Schreiber collection: Solander 7.
[7] W. Schadendorf, 'Zwölf unbekannte Tenorlieder von 1540': Anzeiger des Germanischen National-Museums Nürnberg 1959.
[8] C. R. Crosby, 'Die Flötnerschen Spielkarten', p. 26.
[9] B.M. Print Room. Willshire collection: G135.
[10] G. Forster, 'Frische Teutsche Liedlein', II, 1556.

Acknowledgements

I wish to thank Dr M. A. Baird, Music Librarian, University of London; the staff of the Print Room, British Museum; O. W. Neighbour Esq of The British Library; and Miss R. Garnier of Thames Valley College, Middlesex.

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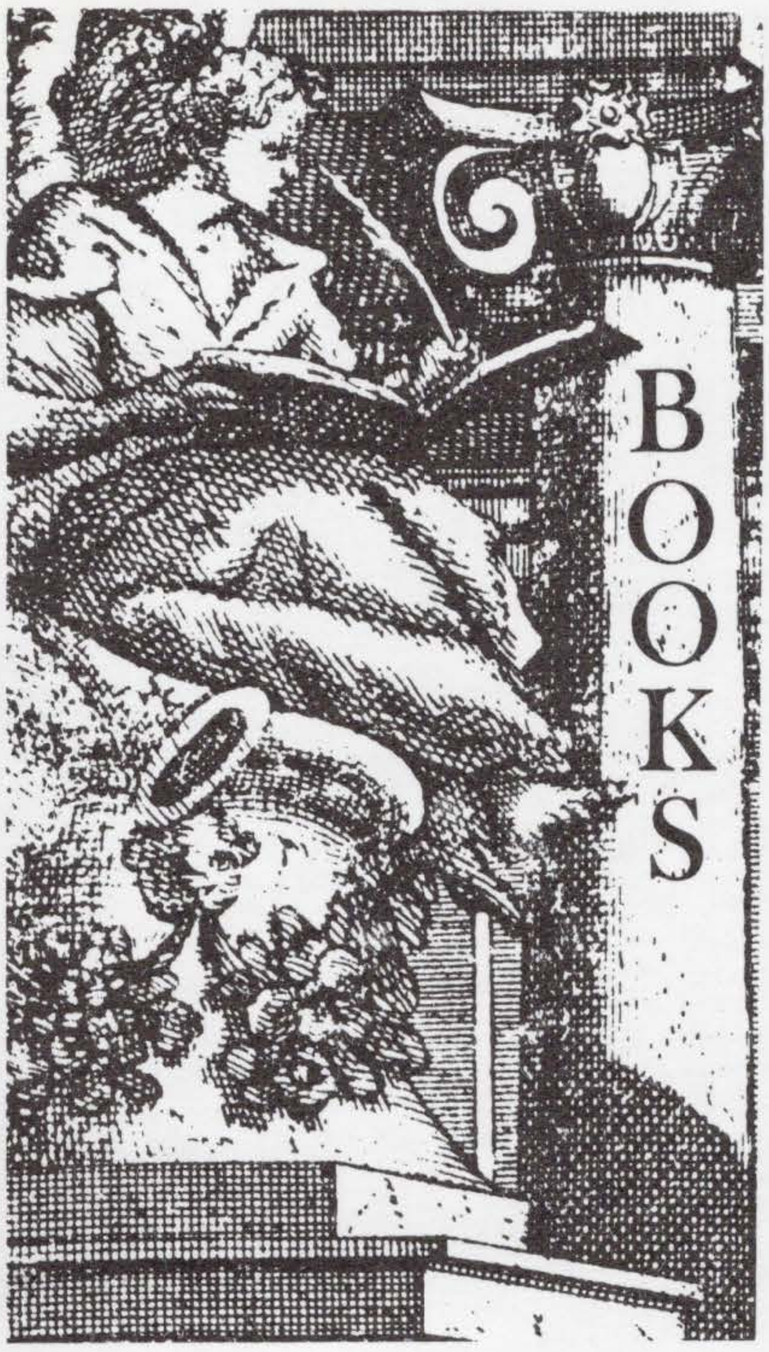

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ANTHONY BAINES

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What Anthony Baines did 20 years ago for the woodwind, he has now done for the brass, though we have progressed far enough in the study of instruments, partly due to his influence over these two decades, that the whole, rather than only half, of the space can be devoted to the historical survey. The first quarter or so of the book consists of a general introduction and a description of prehistoric, folk and non-European instruments; the last quarter covers the effects of mechanization and of the invention of the valve, all of which is admirably done. It is the middle half of the book which will be of the greatest interest to the readers of this periodical: a first-rate survey and history of the brass instruments of the medieval, renaissance, baroque and classical periods.

Mr Baines is the curator of the Bate Collection of Wind Instruments in the Faculty of Music of Oxford University, a collection which includes the R. Morley Pegge Collection of horns and other brass instruments, and throughout this book he shows that, unlike many other museum curators, he is an experienced player of all the instruments in his care. Even when he is discussing so problematic an instrument as the early slide trumpet, the existence of which can only be assumed from illustrations and inferred from surviving music, Mr Baines approaches the problem both as a musicological detective and as a practising musician who has clearly experimented with instruments of this type to see what is possible and who has, as a result, come to some very interesting conclusions showing that practice can achieve what theory would suggest to be impossible.

Mr Baines describes not only the instruments and their playing characteristics, but also their use. He illustrates the possible sounds of the Middle Eastern trumpets which were first heard by the Crusaders with surviving long-trumpet traditions in Persia and Uzbekistan and with the Nigerian kakaki, though in this instance ignoring the complication that the kakaki, like drums and other instruments, is a talking instrument in that culture. He produces a number of possible medieval trumpet parts, or vocal allusions to such parts, using the first four harmonics, which would be well within the range of the trumpets seen in 13th- and 14th-century manuscripts, and which should encourage many of us who play early brass to search for more. His discussion of the confused terminology of medieval nomenclature is very clear, and many of his suggestions seem as though they may well be correct and are certainly worth following until somebody finds a medieval Praetorius or Mersenne. Especially useful is the suggestion that the *cor sarrasinois* is likely to have been a shawm; even today, when terminology is normally far more precise than it was in the Middle Ages, the chances are about eight to two that any traveller's book or journalist's account will name a shawm a trumpet.

A whole chapter is devoted to the renaissance slides, divided between the slide trumpet and the genesis of the sackbut, with again a detailed dis-

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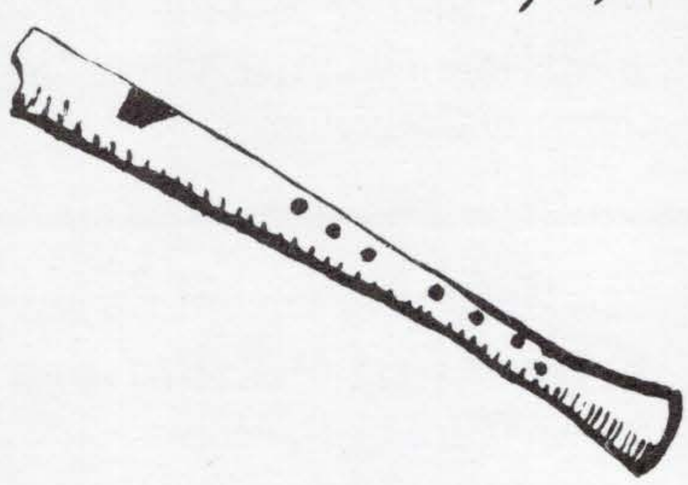

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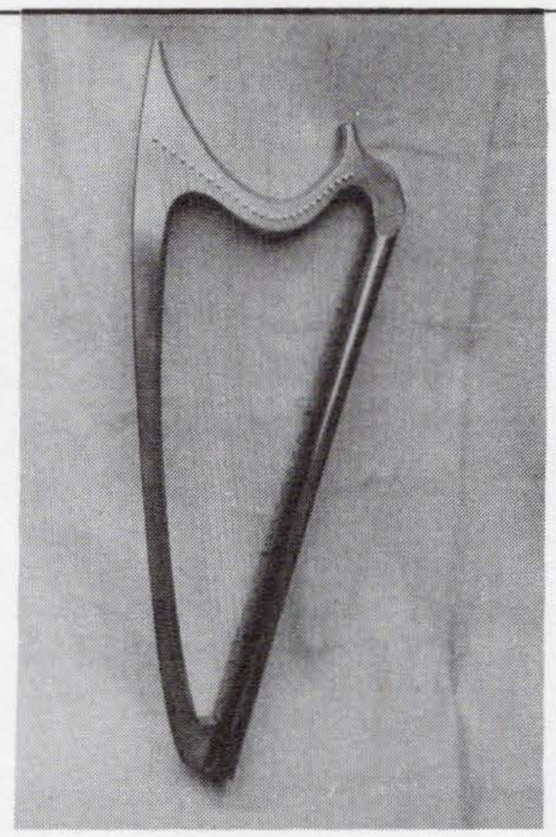
cussion not only of both types of instrument but also of the parts which the evidence shows that they played. He quotes Tinctoris to the effect that the trombone's purpose was to play contra-tenor parts . . . as distinct from the part played by the 'tenor commonly called bombarde', which, in connection with *basses danses*, makes one look with some doubt on the practice with which many of us are familiar, of using the sackbut to play the tenor with woodwind or strings on the other part or parts. He makes the interesting point that the first position note on the early tenor trombone was A, rather than the B flat which became customary in the early 19th century. This suggests that when we look at parts with modern eyes to see whether they would lie convincingly for the sackbut, we may well be misleading ourselves by an anachronistic series of slide positions.

The long and detailed chapter on the natural trumpet is full of useful information, again discussing musical as well as instrumental evidence and quoting extensively from the earliest sources of the Baroque, such as Thomsen and Bendinelli. The comparison between the latter author and Fantini is fascinating; trumpet technique clearly made enormous strides during the gap between them of some 25 years. Considerable attention is paid to the use of non-harmonic pitches in baroque trumpet music, and to the use of 11th and 13th harmonics. Mr Baines stresses the fact that a number of the more commonly written of these pitches were more easily accessible in mean-tone than in the modern equal temperament, especially when one also allows for raised leading-notes. The chapter ends with a discussion of the manifold problems and uncertainties of the coiled trumpet, a subject which leads naturally into the following chapter, which is on the horn, from the medieval hunting horn and the caccia to the hand horn, ending with a section on the post horn and bugle. There is a detailed discussion both of the falset or factitious notes at the bottom of the cor basse register, notes which many composers from Stamitz through Haydn to Beethoven always seem to have enjoyed stressing, and of hand horn technique.

The only important matter on which I disagree with Mr Baines in this book is on one detail of hand-stopping technique. He describes the normal flattening of the pitch with the hand for semitones and the minor tone (5th harmonic lowered to written d′), but he then mentions 'fully-stopping as in hand muting, to raise a harmonic by a semitone (indicated by +)'. He is here confusing two uses of this plus sign, the one employed in some tutors in place of the more common blacked-in 'o' to indicate full stopping but still blowing as gently as usual, resulting in a lowering of the pitch by a whole tone or even more; the other in scores of the valve horn era, where the same sign is used for *sons bouchés*, the hand-muting, when full-stopping is combined with a strong push from the diaphragm to produce a quiet but sharp brassy sound. This will be pitched a semitone higher than the note fingered when it is played on the F horn, and three-quarters of a tone higher, or even more, when it is played on the B flat alto horn. There are two reasons why this ascending effect can never have been a part of hand horn technique: one is that the pitch only jumps up when it is attacked with a sudden push of air pressure, i.e. with a sforzando; the other is that only on the F horn is the pitch rise a semitone—it is more than a semitone on higher crooks, gradually increasing as the crook is shortened, and it is less than a semitone on the lower crooks, similarly decreasing as the crooks lengthen, and thus of little use for a technique that had to be used on instruments from C alto to B flat basso.

A minor point arises in connection with the C alto horn; this is not by any means as rare as one might think from French and English examples; every hand horn that we found on the Galpin Society's foreign tour to Budapest and Prague (see my article in *GSJ*, xxi) had a C alto shank among the set of crooks, and these appeared to have been built as horn shanks, and were not the French players' expedient of converting a cornet A shank, which Morley Pegge



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recommended to me on my return from that tour, and which certainly works well for the many Haydn and other Eastern European parts for this crooking.

The following chapter, the last of the pre-valve section, which covers the baroque slide trumpet, including the flat trumpet and also the 19th-century English slide trumpet, discusses very interestingly the whole question of hand-stopping on trumpets (Edward Tarr and I, experimenting one day, found that the hand flat across the end of the bell, pivoted on the finger-tips, gave the best results; however, Mr Baines produces the evidence of wear marks in the bells to suggest that a technique similar to that of the horn was normally used), and then goes on to describe the instruments with keys, both the trumpets and the bugles of all sizes. Thus there are full descriptions of the ophicleide and of the various bass-horns which it replaced, but there is almost nothing on the serpent, nor for that matter on the cornett, presumably because Mr Baines had already included them, because of their finger technique, in his *Woodwind Instruments and their History*.

In the final chapter, the invention and history of the valves are more fully described than ever before, but, as yet at least, the 19th century is hardly regarded as being within our orbit as 'early music'; this, perhaps, is just as well, since there seem to be fewer early valved brass instruments around than there are natural instruments, so that we would find it much easier to field a Mozart or Beethoven orchestra than a Berlioz or Wagner one.

The book is well illustrated with line drawings and with engravings from 19th-century trade lists and earlier sources, and with 89 well-chosen photographs muddily printed on 16 plates; there seems little excuse for such poor plates in a book of this price. There is an excellent bibliography. This book is a must for every brass player, and it is essential reading also for everyone who is responsible for the allocation of parts in medieval and renaissance music. JEREMY MONTAGU

Study of the Lute, Nuremberg, 1727
ERNST GOTTLIEB BARON
Translated by Douglas Alton Smith
Instrumenta Antiqua Publications, 1976, $12.50

The name of Ernst Gottlieb Baron is known to most lute players and now, since the baroque lute has begun to be more generally played, his music is occasionally heard again. The contents of his book, *Untersuchung des Instruments der Lauten* have, however, except for a few translated extracts, been known only to a limited number of specialists who are familiar with the 18th-century German in which it is written. The present translation now brings it within the reach of all English-speaking musicians. Douglas Alton Smith is well qualified to have undertaken this work. He is himself a player of the baroque lute; he has had special opportunities of studying the German language and is now finishing his doctorate in music at Stanford University.

The original impetus to write this book came to Baron through the attacks made on the lute by Johann Mattheson, but the work eventually developed into something far more comprehensive and important than a mere rebuttal; nevertheless it appears that Baron did not wish his book to appear distant and academic, so he adopted a somewhat colloquial, quirky style to give it something of the 'common touch'. This manner of writing has been admirably preserved and Baron's exuberant character comes through all the time. Many helpful footnotes identify books alluded to in passing, and passages from the classics are quoted in full. Notes are also provided about some of the lesser-known characters whose names appear.

Ernst Gottlieb Baron was born at Breslau in East Prussia (now Wrocław, Poland) on 17 February 1696, the son of a haberdasher. He attended the college preparatory school in Breslau and then, in 1715, he went to the University of Leipzig, where he attended lectures on philosophy and law. Before this time, however, he seems to have been attracted to the lute and, about 1710, he began to study with a Bohemian lutenist

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called Kohott. After four years in Leipzig he spent some years travelling and visiting various German courts, ending up with Lord Christiani, Privy Councillor at the court of Mechlenberg. Eventually he returned to Nuremberg, a city he had passed through previously, and there his book was published in 1727.

In 1728 he was appointed lutenist to the Saxon-Gotha court where he remained until 1732. He then went to Eisenach where, for five years, he was employed to play with the court chamber and chapel orchestra. In 1737 he decided to move on to Prussia and, arriving in Berlin towards the end of that year, he obtained the post of theorbist in the royal household. He remained in the service of Frederick II until his death on 12 April 1760.

As well as being a noted performer Baron was a skilful composer in the *galant* style and his music has considerable charm. During the early years of its emergence in Germany the style of composition for the baroque lute was greatly influenced by the French composers of the period but by the time Baron was working considerable changes had taken place. The suite had established itself firmly with its accepted sequences of dance forms; the music had become less precious and mannered; and the small chamber ensemble with the lute playing an obbligato part developed into an important feature of the musical scene. As far as research has shown up till now, Baron's output appears to be relatively small. It consists of some solo suites; duets for two lutes of which only one part now survives; and a few trios and sonatas for lute and other baroque instruments. Of his two fantasias one, a particularly fine example, was printed in Leipzig in 1757, together with twelve minuets by Ferdinand Seidel; the publisher was Johann Gottlob Immanuel Breitkopf.

Every lute player will know Mattheson's jibe, 'If a lutenist lives to be 80 years old, surely he has spent 60 years tuning', but his criticisms go far beyond this somewhat malicious remark. Baron answers them all with reason, spirit and wit. His defence of the lute, however, constitutes only a small part of the book. Not content with the legends of its discovery by the Greek gods with the occasional mention of a famous figure from an earlier period, which, up to his time, had been the limit of any historical account, Baron made a real effort to discover some facts. He speculates about the origin of the word 'lute'; he writes about the instruments of classical Greece, and of how the lute first came to Italy; he is familiar with the names of many Italian figures of importance from the 16th century and he knows the early history of the lute in Germany.

He mentions Hans Newsidler and Judenkünig and reproduces a diagram of the fingerboard set out according to the German system together with a specimen of German tablature. This he understands and explains although condemning its complexity. He speaks with great admiration of Jean Baptiste Besard, and had the curiosity to tune his lute in renaissance tuning in order to acquire first-hand knowledge of the music in the *Thesaurus Harmonicus*. He thus came to know the works of great composers such as John Dowland, Laurencini, Jakob Reys, Alfonso Ferrabosco and a host of others. His knowledge of the German school immediately preceding his own generation is also extensive and he makes respectful remarks about the work of a number of practitioners. When he comes to the French composers of the mid-16th century, however, he reveals a most extraordinary prejudice and even goes so far as to agree with his arch enemy Mattheson 'when he satirizes the scratching away at allemandes in the Parisian style'.

Of course there are many errors in this section of the book and sometimes the gaps in his knowledge are quite astonishing. Nevertheless it is remarkable how much he managed to accumulate from a thorough study of the fairly limited material at his disposal. The greatest value of the book undoubtedly lies in his chapters on the style and performing practice of lute music in Germany during the period of his own adolescence and early manhood. His instructions on technique, and especially on ornamentation, are excellent, and he writes with complete authority. His study of law and philosophy, combined with his experience of life at the various courts he visited or where he had employment, gave him the basis for an excellent understanding of social attitudes and current thought of his time. He is full of good advice on how a musician should conduct himself in his private life and in public appearances.

Altogether this is a delightful book which can be read for pleasure as much as for the very real profit that may be obtained from the chapters in which Baron is writing from first-hand knowledge of a subject obviously very dear to his heart.

The publishers are to be congratulated on a very nicely produced book.

DIANA POULTON

Sixteenth-century Choirbooks in the Archivio Capitolare at Casale Monferrato

DAVID CRAWFORD

American Institute of Musicology, 1975 (*Renaissance Manuscript Studies,* 2), $35

It may seem strange that, although the attention of 20th-century scholars has been divided pretty equitably between the music of the Middle Ages and that of the renaissance, the scientific study and documentation of renaissance musical manuscripts has generally lagged behind that of medieval sources. Until quite recently there were few published works on renaissance manuscripts comparable with such basic research tools for medieval music as Ludwig's *Repertorium* (1910), or with the facsimiles of manuscripts containing plainchant, secular monophony and medieval polyphony edited by Anglès, Aubry, Baxter, Beck, Liuzzi, Rokseth and others before the second world war. RISM—which God preserve—had a clear precedent for starting at the earlier end of the period.

The obvious reason for this imbalance is the huge increase in the number of individuals and institutions cultivating music—with the conse-

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quent proliferation of musical sources—which took place in the 15th and 16th centuries. As far as I am aware, no work by Jacopo da Bologna—who must have stood as high in contemporary esteem as most medieval composers—survives in more than half-a-dozen manuscripts: yet David Crawford is able to cite no fewer than ten renaissance manuscripts—not to mention prints—containing the motet *Nuptie facte sunt* attributed to the hardly front-rank composers Elimot or Hotinet Barra. The vast wealth of renaissance musical sources is still far from being fully appreciated. Some European archives are only now being systematically explored and catalogued, and some of the material which is being discovered—for example the fragmentary 15th-century choirbook found at Lucca by Reinhard Strohm—has important implications about the dissemination and development of medieval and renaissance music.

David Crawford's study is the first volume to appear in what is clearly going to be an extremely important series, aimed at a full documentation of manuscript sources of renaissance music, with detailed studies of individual manuscripts. Crawford's material—seven choirbooks kept in the Chapter archives of Casale Monferrato and containing polyphonic church music of the first half of the 16th century—is in no sense peripheral. Casale lies about 40 miles due east of Turin and slightly further south-west of Milan, in the centre of what was in medieval and renaissance times an area of intense musical activity. The reigning Marquis of Monferrat moved his court to Casale in the mid-15th century; his successors maintained close ties with the French kings Charles VIII, Louis XII and Francis I and also with the Gonzagas of Mantua, who assumed control of the region in 1536. Crawford plausibly links the choirbooks with the cathedral rather than with the court. The repertory which they contain shows the cathedral to have been up-to-date and widely-informed in its musical activities. French influence appears in the presence of works by Mouton, Ninot le Petit, Josquin, Moulu and others; composers working in Italy, including Willaert, Maistre Jhan, Jachet of Mantua and Costanzo Festa, are copiously represented; there is an interesting corpus of work by a local composer, Francesco Cellavenia. As Crawford writes, 'Casale's repertory is of special value because it contains so many *unica*' (p. 26)—over 90, in fact, and they include previously unknown masses by Mouton, de Silva, Bruhier and Ninot le Petit as well as motets by Maistre Jhan, Jachet and Nicolaus de Madis.

The manuscripts are dealt with carefully and systematically. After a preliminary description of the region and its culture, and an account of the circumstances surrounding the discovery of the manuscripts, Crawford discusses the choirbooks in detail, grouping them according to the repertory—masses, motets and hymns, magnificats—which they contain. The palaeographical aspects—structure, foliation, binding, handwriting, contents, etc.—are described in a straightforward manner. By integrating the manuscript evidence with archival data and historical information Crawford is able to set out a possible chronology for the choirbooks. He does this with due caution, but his suggestions seem reasonable enough. Considerable space—some twenty out of eighty-three pages of text—is given to a discussion of specific works, mainly *unica*, and a further 13 pages are devoted to Cellavenia and his music.

The second half of the book is occupied by a full set of inventories. Melodic incipits in the original notation are provided for all voices of *unica*. In the absence of microfilms it was not possible to check the accuracy of these, but a sample scoring of two dozen sets of incipits selected at random failed to reveal any likely errors. Text incipits only are given for works known from other sources, but a full list of manuscript and printed concordances is supplied and modern editions are cited. In many cases the author has succeeded in identifying the models of parody compositions, and he also locates the

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sources for many of the motet texts. The study ends with a complete catalogue of the compositions and comprehensive lists of manuscript and printed sources containing concordances.

In most respects this is an admirably thorough and dependable piece of work. One possible weakness is that the palaeographical treatment is not quite as thorough as one might expect in a book subtitled *Renaissance Manuscript Studies, 2*. Crawford justifiably points out the dangers inherent in trying to distinguish between virtually identical hands; and his statement that 'The seven books of polyphony were copied by a total of sixty or more scribes' (p. 31), indicates the magnitude of his task. While he identifies the main hands clearly enough in the course of his text, this kind of information is more easily assimilable, and can be given in greater detail, if presented in some kind of diagrammatic or tabular form, which does not happen here. It is certainly unfortunate that only one of the seven photographic plates reproduces a page from one of the choirbooks; the cathedral of Casale and the house of Anna d'Alençon may photograph well, but they are not very informative in this context.

I think that the section on Cellavenia's music could have been expanded or perhaps omitted completely. In so few pages it is difficult for Crawford to do more than generalize. Such remarks as 'The basis of Cellavenia's music is imitative counterpoint' (p. 83) and 'Cellavenia's treatment of dissonance sometimes differs from that of the Franco-Flemish composers' (p. 84), are not particularly illuminating, and although other comments make one realize that the author's knowledge is much more extensive than this, in the amount of space at his disposal he can hardly do himself—or Cellavenia—justice.

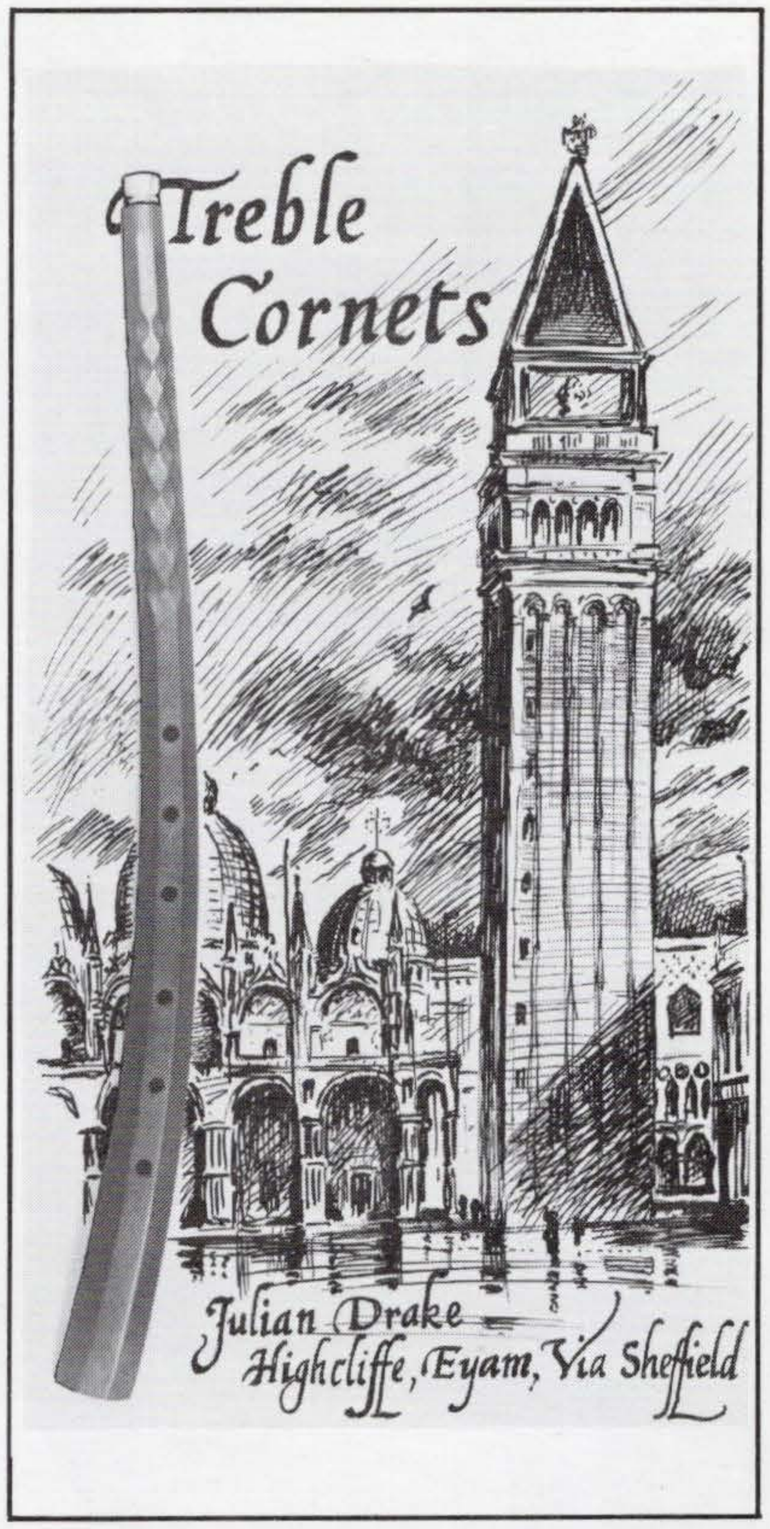
These reservations are not, however, of major importance. The study capably achieves its main purpose, and in general it bodes well for the series as a whole.

NICHOLAS SANDON

Essays on Opera and English Music in Honour of Sir Jack Westrup
Edited by F. W. Sternfeld, Nigel Fortune and Edward Ollesson
Oxford: Basil Blackwell, £7

Two problems perennially plague books of essays in honour of illustrious men: all the essays are not equally good, and they are apt to deal with such diverse subjects that the volume lacks focus. The editors of the essays in honour of Sir Jack Westrup have not been able to avoid the first problem entirely, although the collection includes an unusually high proportion of work that is new, interesting, especially thoughtful, or otherwise worthy of our attention. And they have solved the second problem, or very nearly so, by restricting the subject matter to opera and to English music. The only essay that does not comfortably fall into either category is the first, the late Solange Corbin's fascinating overview of neumes in the manuscripts of Martianus Capella, an exposition of one of those intriguing puzzles so dear to medievalists and which are especially engrossing simply because they seem to have no hope of a really satisfactory solution. And even Mme Corbin focuses her attention on a manuscript in an English library, so perhaps her essay just qualifies as the treatment of an English subject. The other essay on a medieval subject in the volume is probably the one that will interest readers of *Early Music* the most, Andreas Holschneider's brief discussion of instrumental titles in the sequences of the Winchester Troper. Holschneider includes a useful glossary of terms like 'musa', 'chorus', 'bavverisca', 'cithara', and so on, sets of definitions that all interested in the use of musical instruments in the Middle Ages will find helpful.

A. Hyatt King offers a glimpse into the largely unexplorable world of urban entertainment music in the early 16th century in examining a single song sheet now housed in the British Library, an unprepossessing page that nevertheless seems to be the only broadside that survives from the period. Joseph Kerman gives us another of his fine critical



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examinations of music by William Byrd by exploring new and old elements in the *Cantiones Sacrae* of 1575. And Peter Dennison and Nigel Fortune survey important parts of the sacred output of Purcell, his early church music and his domestic sacred music, with special attention given to two manuscripts copied by the composer himself.

The second half of the volume, dealing with opera, also includes some English subjects in the form of a brief note by Sir Anthony Lewis on editing Handel's *Semele,* and an excellent long article by Winton Dean on Handel's *Sosarme,* an essay I hope will become a model for Dean's treatment of all the Handel operas in his eagerly awaited book on the subject. Wolfgang Boetticher contributes a somewhat chaotic and confusingly argued discussion of monodic elements in Lassus' late works, Donald Jay Grout has disentangled the original version of Alessandro Scarlatti's *Griselda* from among the various manuscripts that preserve it, and Gerald Abraham has written on 'The Early Development of Opera in Poland', a somewhat misleading title, actually, since he surveys Polish opera from the 17th to the 19th century. The volume ends with a charming memoir about opera at Oxford by Eric Walter White and a bibliography of Sir Jack Westrup's work, a bibliography that is especially useful since so many of the essays appeared in journals that are not always included in indexes of purely scholarly writing. In sum, the volume does indeed pay suitable honour to a distinguished musician, teacher and writer on music, and the only matter for regret is that what was planned as a tribute to the man became instead a work dedicated to his memory.

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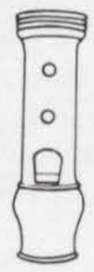

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Masses

JOHN SHEPPARD

Edited by Nicholas Sandon

Stainer & Bell, 1976 (*Early English Church Music*, 18), £13.50

At last a substantial amount of Sheppard's music is to be made available. Sheppard never managed to appear in *Tudor Church Music*, although transcriptions by Ramsbotham and Collins were made early this century and the manuscripts are readily available and easy to transcribe. Devotees of his music will be aware that it has been performed frequently by a few choirs and is about to appear on English and French record labels.

Cantate is an excellent Mass, offering interesting examples of ornamentation and fascinating sequential bass parts, amongst other things. *Western Wind* is a fairly routine treatment along the lines of Taverner. *Be Not Afraid* is experimental and unimpressive in performance, in my experience. The *Plainsong Mass for a Mean* (hereafter *PMM*) was presumably written, together with that of Appleby, Sheppard's predecessor at Magdalen, which appears next to it in the Gyffard books, in the early 1540s, either for a period when the Magdalen choir was in the doldrums, or for a non-festal day, since it excludes the treble voice. The *Francis* Mass (and I wonder why Mr Sandon, who has modernized all the other titles, has not modernized this one if he really is convinced that it is correct) must be a very early work if its association with the year 1535 is ever properly established. Although the title 'Be Not Afraid' is obscure and there is no evidence of a plainsong, it is possible that the work is connected with Queen Mary's supposed pregnancy in 1554-5; Stow states that the sermon celebrating her supposed quickening was preached on the text 'Ne timeas Maria' on 28 November 1554 (p. 1060 of 1592 edition of his *Annales*).

Mr Sandon is no stranger to the impracticalities of the EECM edition (*EM*, July 1976, p. 325), but although he has accordingly not planned the edition with performance in mind I shall assume that at least a few determined choirs will wish to perform this music. Since the editor has left so much to the potential performer, our performer may feel that re-copying the music is the least of his chores.

Let us therefore examine the performance of these works, and first the voices. For the inner parts Mr Sandon has adopted inconsistent nomenclature. Thus a part with the range c-f′ is called 'Tenor' in *Western Wind* and *Be Not Afraid*, but 'Counter-Tenor' in *Francis*, while the two parts in *PMM* with the same clef and similar ranges to within a note are called by different names. With great restraint our editor has refused to confuse us with problems of transposition, and one assumes that he disapproves of Wulstan's article (*PRMA*, xciii). Suppression of other people's views does not of itself discredit them, however. Only argued rejection will do this, and such arguments are still (after ten years) keenly awaited. At least alto parts are always alto parts and tenor parts tenor parts when transposed according to Wulstan, which is more than can be said of Mr Sandon's allocations.

Mr Sandon's decision to quarter (rather than halve) note-values does not really matter except insofar as he has forgotten to indicate speed. Singers of this kind of music will be used to singing demisemiquavers (from Harrison's Eton Choirbook edition), so the examples in *Cantate* will not cause problems, as long as one realizes that (as in the Eton Choirbook edition) the crotchet beat is rather slow, and thinking in quavers may be preferable. (I suggest crotchet = *c*60 except in *PMM* where crotchet = *c*96.) No indication is given of relative speed when the signatures change in *Cantate*—no doubt an editorial oversight, for such changes are noted in *Western Wind* and *Francis*. Even if Mr Sandon believed crotchet = crotchet in *Cantate* he should have indicated it (as he did in *Francis*).

After his own editorial inconsistencies in naming voices and showing speeds, Mr Sandon's criticism of the Gyffard scribe as inconsistent over accidentals (p. xi) is a little hard to take. Our mistake these days is to assume that 16th-century scribes aimed to be as consistent as we aim to be. We must work on the assumption that the sources present some kind of consistency, and it is our duty to discover what it is. With further restraint Mr Sandon has declined to confuse his readers with any detailed analysis of the problems over accidentals, but since it is he who raises the question and leaves it unanswered I might be forgiven for referring to my article (see *PRMA*, xcvii, comments by Doe in *PRMA*, xcviii, and my forthcoming article on 'The Importance of the Scribe'). The 'inconsistency' of the Gyffard books must be seen as consistency of some kind, either in showing cautionary accidentals which had a particular reason for careful insertion, or in showing indiscriminate addition by a malicious later hand (which latter Mr Sandon appears to believe, without bringing forward any evidence beyond one absurd accidental (p. xi, fn. 10) of a type which appears in both of the first two layers of the Forrest–Heather books, copied by experienced and generally believed scribes). Indeed, one of these Forrest–Heather mistakes occurs in *Cantate* (Gloria, b. 62), and the editor does not berate this source. When it is not the scribe who is mistrusted, it seems to be a particular voice part. In *PMM* our eponymous hero is editorially castigated, for in this voice of this Mass Mr Sandon has suppressed 14 out of 25 F♯s, while having to add three

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editorially. Meanwhile in the 'Counter-Tenor' part only one Gyffard accidental is excluded. I do feel that, for the sake of those who do not keep a finger permanently in the Critical Commentary, a new sign ought to be invented to show where a manuscript accidental has been censored so that one can see at a glance what is happening. Perhaps a small hatchet sign would work; a colleague suggested a skull and crossbones. The same Mean singer has misled us in *Francis* (or perhaps it is his choirmaster who is to blame) where Mr Sandon has omitted 18 out of 37 accidentals. I cannot decide what the editor dislikes; leading-notes are apparently allowable for he adds several himself (*PMM*, Gloria b.7, Credo b.7, etc) despite subtracting several, and even clashes of the English cadence variety are allowed (*Be Not Afraid*, Credo b.61) editorial help being needed to achieve one (*Be Not Afraid*, Sanctus, b.10, though I should have thought the C♯ was an inaccurately placed B♯). For *The Western Wind* we have other evidence, for Taverner and Tye composed settings found also in Gyffard. The tune has three places at which the F (or C in Tye's case) may be sharpened to give either a half-close with a major 3rd or a leading-note. In Tye's Mass the cantus firmus is actually sharpened at these places on about 52% of the occasions on which it might be (excluding moments at which the C is neither a half-close nor a leading-note). In Taverner's the F is sharpened in 19% of the possible places, and in Sheppard's Mass 31% of the Fs are sharpened. Taverner's Mass appears also in a later source (*c*1585) which actually gives *fewer* F♯s and all in different places. The F (or C) cannot always be sharpened for the reasons stated above, and so there is no suggestion that the evidence of the manuscripts should lead us to sharpen all Fs. However, the one thing that I am sure it does not mean is that we should sharpen none.

The naked prototype version achieved by Mr Sandon may represent the music as it originally issued from the composer, although in the case of the pieces transmitted only in the Gyffard books there is nothing to tell us this. In trying to remove from the music the accretions which he considers harmful Mr Sandon has had to remove (from the highest voice) *all* accidentals in *Western Wind* and over half in *PMM* and *Francis* without attempting to prove how harmful they are. It must have occurred to him that some may have found their way into a carefully compiled source such as this in a harmless way, possibly even useful and informative to us, from performing marks in the scribe's exemplar(s). Sheppard's Masses were copied into their sources at an early stage in Gyffard's history (almost certainly by the 1550s and possibly in the 1540s) and probably at about the same time into Forrest-Heather, and therefore very little later than the date of composition. No doubt Mr Sandon will provide supporting evidence in due course.

This volume seems to show by its lack of practical considerations (guidance on transposition, accidentals, speeds) that EECM no longer attempts to cater for the performer. Perhaps nobody wants to perform this music, or perhaps other publishers should take note; but if an edition is to be performable, its first duty must be to the performer, for the scholar can deal with commentary better than the performer can. Would-be performers from this volume are warned that the editor has passed on to them several problems which he felt unable to discuss or solve adequately; they should not perform from this edition without considerable thought. But then, at £270 for a set of 20 copies, they are unlikely to be too seriously tempted.

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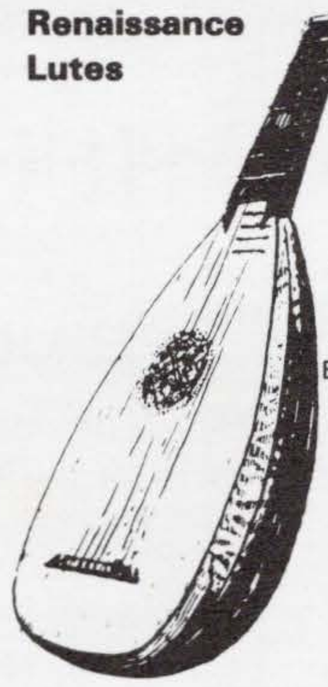

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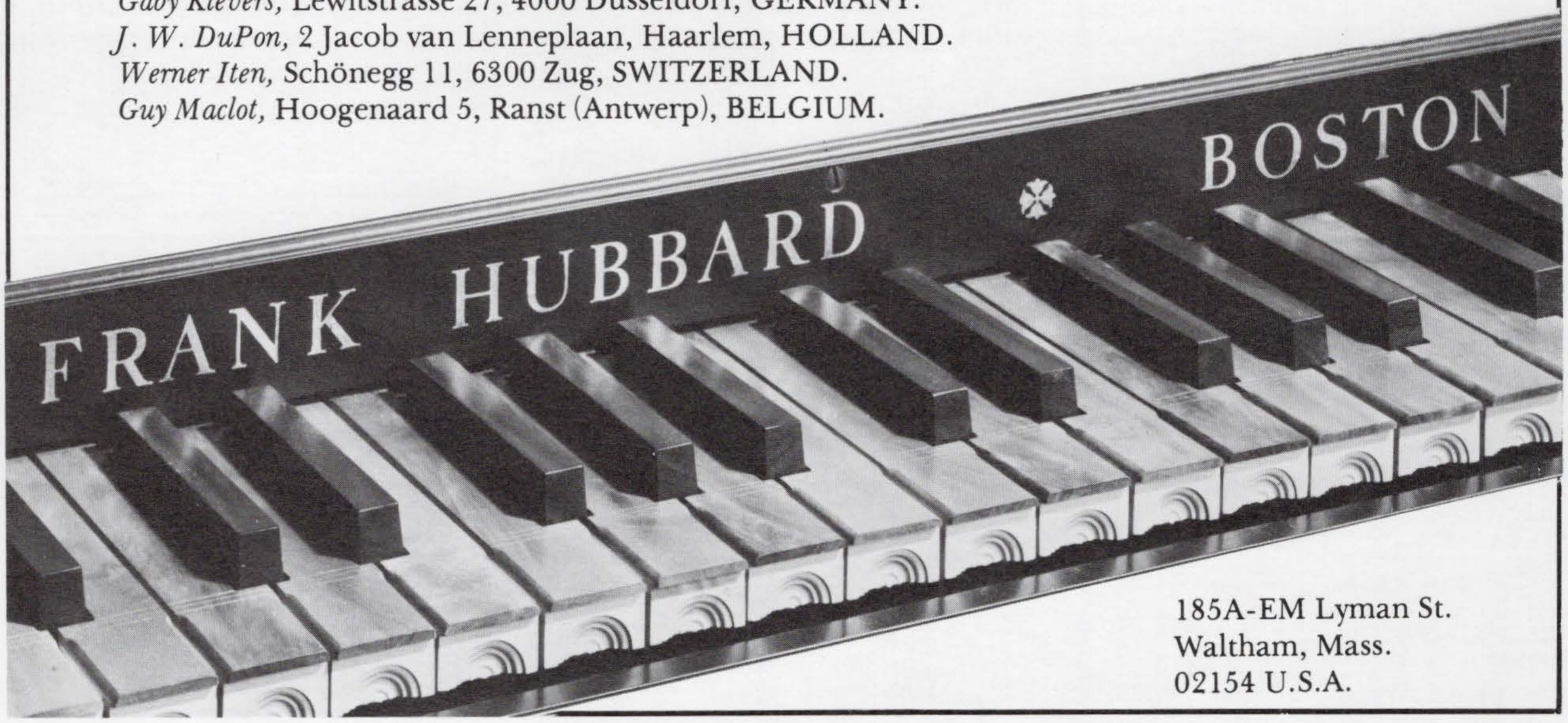

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1971 of the *Consort Music in Five Parts* (Faber Music); the second part has come to fruition with the publication in 1976 of the six-part consort music which consists of 12 fantasies (numbered as in Meyer's index), two pavans and two *In nomine* settings, this with the welcome assistance of a grant from the Calouste Gulbenkian Foundation, Lisbon.

'What stands out', write the editors, 'is the supreme excellence of the three collections of fantasies for viols in four, five and six parts. The superlative quality of his contribution in this field alone suffices to place Jenkins securely among the great European composers.' This, on the present evidence, is no extravagant claim.

Those who delighted in the five-part works will find the quality well maintained in the six-part collection. Although there is still much animation in the bass department, as in Fantasy 7, this is now shared by two bass viols, taking a little strain off each individual, and more evenly distributing technical difficulty up and down the consort. With six viols, Jenkins provided more extended passages of homophony and other non-fugal texture which takes the music along, as the editors say, in an almost symphonic manner; a good example is Fantasy 8.

There is once again a variety of forms: fantasies with two or more contrasting sections, and several in which one or two subjects are taken all through the piece. There are two *In nomine* settings, the second in (for an *In nomine*) the rare and perhaps unique key of E minor, and two fine pavans. The *Bell Pavan*, not to be confused with 'the small piece called his *Bells*',[1] is a serious and reflective work.

There are no major-key fantasies in the set, but several tonic-major interludes, among which the one in Fantasy 4 is remarkable, maintain the width of the range of expression. Should something particularly characteristic of Jenkins be sought, it may well be found in the opening and ending of Fantasy 8, and in the *Lachrimae*-like opening of Fantasy 5.

The editors' comments on 17th-century consort organ accompaniments are confined to general remarks. Thus it may be added that, whereas the standard organ part sets down the soprano and basso continuo, with selected inner-part material in between, some of the organ parts to these six-part works show interesting variations:

(1) using the second contrapuntal line, or the *canto fermo*, as the top of the organ part;

(2) occasionally doubling a lower part (even Bass 2!) one or two octaves higher;

(3) weaving an 'even, soft and sweet' thread through the upper part of the texture, ignoring the complications of the string parts, notably in *In nomine* 1.

Version (3) looks like a conscious attempt to show, not the usual summary of the string score from which the organist chose his accompaniment, but exactly how such a thing ought to be played. If *this* is what North meant by 'they form'd the organ part express'[2] he had a good point.

Although the editors say that '[the organ's] contribution in other respects remains relatively slight', consort players have an eye to the future: this year's organist is next year's second tenor player.

As with the five-part set, useful performing recommendations, based on the long experience of the English Consort of Viols, are given, covering tempo, dynamics, vibrato and bowing.

The problem of slurring and slur-marks is touched on in the introduction and the textual commentary, but the method of dealing with a slur over a pair of quavers of equal pitch, as in Pavan 2, is not discussed. It has been suggested to me that the answer may lie in a change of bow pressure at the second quaver, applied without actually stopping the bow on the string, and that something may be learned from Roger North's early bowing practice which included the Italian *tremolo*.[3] Quartet-players may well bring to these passages their experience of the penultimate bar

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of the *Heiliger Dankgesang* from Beethoven's Op. 132.

It would probably have been more satisfactory to supply editorial slurs to all the similar groups of quavers in bars 22 to 24 of Pavan 2, and to apply editorial rhythmic alterations to score and parts in bars 21 to 35 of Fantasy 10, as recommended in the Textual Commentary; I understand that the editors, in hindsight, are of this view.

The sources are sparser and less reliable than those of the five-part works. Source A (*Ob* Mus. Sch. C.83) is the only source of the string parts of ten of the pieces, but, although it is well connected with the North family and is a complete string-organ set, it is often unreliable and has to be 'rescued' by Source B (the organ book *Lbm* Add. 29290); this is particularly true of Fantasy 10. Nevertheless a satisfactory text has resulted, and the editors' reconstruction of six bars of Tenor 1, in Fantasy 11, using an organ fragment as a clue, is neatly done.

The textual commentary is fuller than that supplied with the five-part set. However, it suffers a little from the decision to catalogue only the deviant readings and to do so, not in the language of the sources, but in that of the modern printed text; bearing in mind that many of the key-signatures are modernized, an appreciable mental effort is involved in interpreting some of the entries. Nevertheless, the commentary's standard is a considerable improvement over that of the conventional 'knitting-patterns' that are to be seen in certain other publications.

The edition is beautifully printed; although the five-part set was rightly admired, this one is finer still. The thinner yet perfectly-visible note-stems and rules of the staff give an impression of very high definition. The player has been well looked after, and, if he should lose his place, the engraver and printer cannot be blamed; in particular, those important dots of augmentation are firm and unmistakable. It would, moreover, be difficult to name a book of keyboard music which is more clearly and handsomely printed than the organ book of the set.

Consort music is published in many forms. But, where the major collections of viol consort music are concerned, such as those of Alfonso Ferrabosco II, Orlando Gibbons, William Lawes and Jenkins, there can be no doubt that only an excellently-presented edition of this sort, complete with score, string parts and organ book, and with a full commentary, will completely meet the requirements of the whole market: amateur and professional players, students, libraries, colleges and academies.

When the editors say that 'the return to life of these compositions in practical music-making today is necessarily bound up with the revival of the instruments for which it was composed', they rightly point to the need to recreate the proper consorts '. . . all viols to the organ . . . 6 violls, musick being formed for it'.[4] But the 'whole market' is wider than this, and those who cannot yet assemble six viols to the organ need not despair. Consorts of modern strings or of wind instruments will get much value and satisfaction out of these works; if the players will give due consideration to the editors' performing recommendations, nothing can prevent the true spirit of John Jenkins from making its appearance.

I understand that the Viola da Gamba Society, in association with Faber Music Ltd, intends to fulfil the third part of its publishing plan with a complete edition of the seventeen four-part fantasies and two pavans of John Jenkins.[5] By the tercentenary year, 1978, the principal products of the summit of Jenkins's art—the viol consort music in 4, 5 and 6 parts—will be available in complete practical editions, and this is a happy prospect. As a member of the Viola da Gamba Society I am delighted to have had the opportunity to recommend this work to the public.

GORDON DODD

[1] *Roger North on Music*, ed. J. Wilson, Novello, London, 1959, p. 346; the complete version of 'his bells' is the Suite in D No. 7 for treble, lyra viol, bass viol and harpsichord, found in *Ob* Mus. Sch. C.88, No. 16.

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[2] op cit, p. 351.
[3] op cit, p. 22f.
[4] op cit, p. 11.
[5] *Journal of the Viola da Gamba Society*, i (1969), pp. 48f.

N.B. The following minor misprints have come to light.

In the commentary: Fantasy 3, b.18, Tr II, 4, *should read* breve for two semibreves in A; Fantasy 4, b.50, Ob, 2, *should read* 50, Ob, 3; Bell Pavan, bb.25-35 and three entries following, add one to all these bar numbers; the 'accidentals over notes omitted in sources' should have been found as sharps above b.26, Os, 5, b.27, B.II, 7, b.28, B.I. 1 and b.30, Tr II, 4.

Treble 1 part; Bell Pavan: Bars 15 and 26 should consist of *breve* rests.

Fantasy 4, bar 17, organ: after the two F-sharps, all other Fs should be natural.

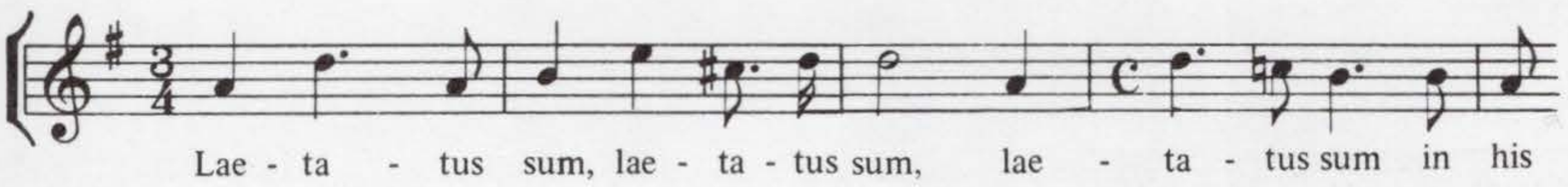
Pathodia Sacra et Profana: Editio altera correcta

CONSTANTIJN HUYGENS
Edited by Frits Noske
Saul Groen, Amsterdam, 1975, Hfl. 27.50

The *Pathodia Sacra et Profana* is the only surviving musical record of one of the 17th century's most universal men, Constantijn Huygens (1596–1687). He spent the greater part of his long life as secretary to the Orange family after having made an impression in diplomatic travels to Venice and England, where he became acquainted with John Donne. His whole life was dedicated to the pursuit of knowledge in scientific and humanistic spheres. As an artist his main work was in the field of poetry, with a large amount of verse in Dutch and Latin in every conceivable genre. It is as a poet that he is best represented in published form.

Huygens' musical interests were as much with the performance of music as its composition and in 1641 he published a treatise on the use of the organ in Dutch churches, *Gebruyck of ongebruyck van 't orgel in de kercken der Vereenighde Nederlanden* (ed. van der Pauw, Rotterdam, 1937).

The *Pathodia*, published in Paris by Ballard in 1647, contains twenty works on psalm texts, seventeen Italian *arie* and seven French airs. The secular works were composed to his own as well as borrowed texts. The first modern edition to appear since Ballard, J. P. N. Land's edition of 1882 was so full of inaccuracies as to be of no practical or scholarly use. It is therefore to be welcomed that Frits Noske's edition of 1957 has now been republished so that we can get a true picture of Huygens' work.

He was a man of great versatility and imagination. He was one of the few Dutch composers to adopt the Italian monodic style and at a relatively early date. The sacred works are settings of verses of selected psalms, numbered according to the Vulgate version (a point tucked away in the Preface, which might easily be missed by the reader), in a variety of styles within the monodic-aria tradition: bold or conventional harmonic changes, free of regular phrase structures, formal division between the individual verses or run on. The settings of Psalms 6 and 50 in particular have the feel of exactly contemporaneous Italian compositions, with repetitions of the initial motives, showing that Huygens must have remained in very close contact with foreign styles. It is quite characteristic of his literary humanistic interest that he should have used the Vulgate text while being at least nominally Calvinist though by the same token he felt quite justified in altering and re-ordering the texts to suit his own purpose. The writing is not extremely chromatic though chromaticism was for him an important expressive tool, especially the alternation between major and minor chords. His interest in prosody is everywhere evident particularly in the form of an apparently displaced accent on the repetition of a word, though in the reality the trick is usually notational, such as in his treatment of *laetatus* at the beginning of Psalm 121, *Laetatus sum*:

Huygens was obviously very concerned with the formation and treatment of the text. His Italian works show him to be capable of great wit despite the overall melancholy which pervades his work. The French airs show him to be at home with the textual mannerisms of the French lute air though the musical style differs quite markedly in a lack of concentration of the stylized speech rhythms beloved of the French and uncharacteristic textual repetition. The total effect is rather Italianate but highly personal.

The state of the original publication has left much for the modern editor to do. It seems that Huygens first intended his works for theorbo and the MS was sent to Ballard in French lute notation but later redesigned at the publisher's request for basso continuo. Since very few figures are provided, a great deal of the composer's harmonic intentions have been lost, leaving the editor with many thorny problems to resolve. These Frits Noske has negotiated with deftness and judicious compromise. It is perhaps to be regretted that the format so completely excludes the possibility of performance on the theorbo though historically quite justified and the inclusion of all of the original bass would provide the enterprising lutenist with quite enough information. For the most part the Preface is quite clear as to the editorial principles involved but more information concerning the meaning of the transpositional signs appearing before the clef in the vocal part would have been welcome. Two articles by the editor in *Acta Musicologica* really say all that is to be said about the notation but I think there would be some point in giving at least a brief résumé of his findings with the music edition. One result of the transpositions is that low Cs appear in some pieces where before no such note was notated and this immediately suggests that if Huygens had any thought of a bass viol in mind it would have been in the French manner. That a viol would have been used cannot be certain (though practical grounds alone would provide ample reasons) since it is not mentioned in the correspondence

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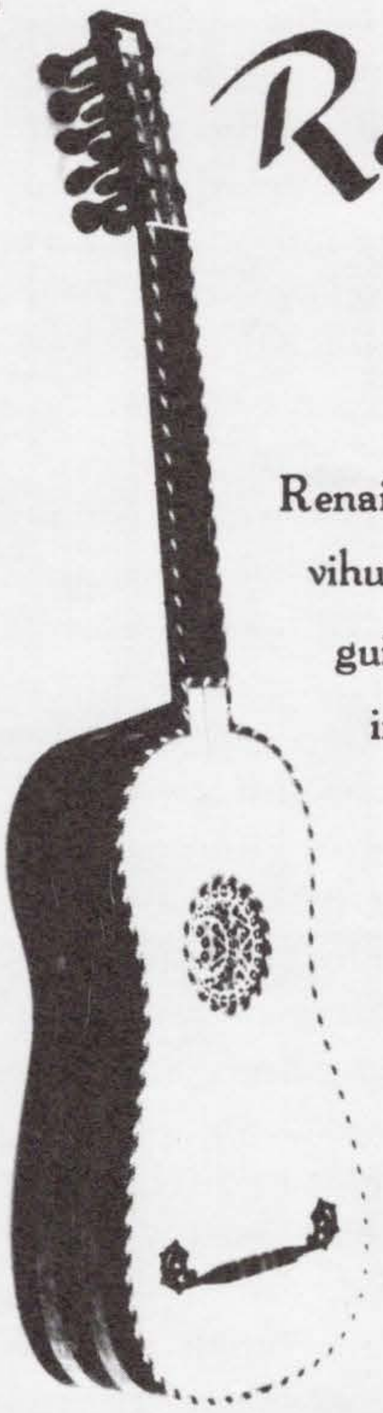

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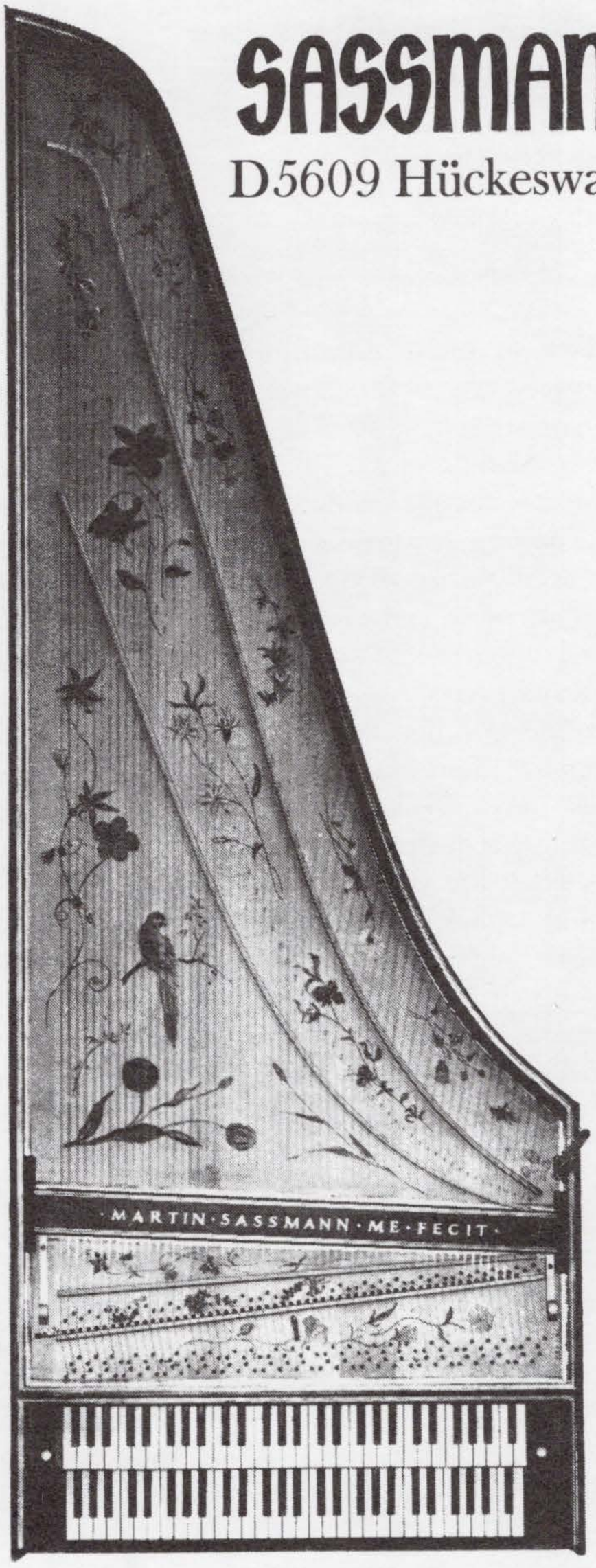

between Huygens and Ballard but it is interesting to note that the combination theorbo/lute and viol occurs twice in the engravings.

One would also welcome some clue as to whether the editor thinks the notes held on in the vocal line above a change of chord, a feature which recurs so often in Huygens work that it can be called a characteristic of his style, should in practice be curtailed. One would naturally shrink from suggesting harmonic 'emasculation' if that is what it is but it often seems to me that Huygens' trick serves no expressive purpose at all and might simply be an idiom of his notation. One could compare this with the practice in keyboard writing where the 'ideal' notation sometimes cannot actually be played (because of the stretch). Nonetheless the edition is a real object lesson in how a simplicity of design in the continuo realization and vocal line can increase the freedom of the performer to add his own refinements according to the sense of his own interpretation. The fine appearance of the volume is in the best tradition of Saul Groen.

So far Huygens has received little attention in English writings. The breadth and accomplishment of his style and his importance for the transmission of Italian idioms to Northern Europe makes this lack of attention really quite appalling. One hopes that Noske's new edition will be the beginning of serious interest in a very underrated man.

IAN R. PARKER

Popular Italian Madrigals of the Sixteenth Century for mixed voices
Edited by Alec Harman
Oxford University Press, £2.50

In the rather awkwardly worded foreword to his edition of ten 16th-century Italian madrigals (*4 a 4*, *3 a 5* and *3 a 6*), Alec Harman explains that he had two reasons for wishing to bring out his anthology: to make available a representative sample of madrigals to add 'to the lamentably few that are available in modern, modestly-priced editions suitable for use by both amateurs and professionals, and in the university classroom', and to list the 17 madrigals which he thinks were the most popular in the 16th century, judged by the number of times they were re-issued in entirely different anthologies. His first aim is admirable, and the volume does in fact contain music that is among the best of its time and that should be performed more regularly in concerts of early music. It is a pity, though, that two of his four four-part madrigals also appear in Jerome Roche's recent *Penguin Book of Italian Madrigals*, an anthology made with the same desire to bring Italian madrigals to the attention of a wider audience.

Harman's claim to have listed a majority of the most popular madrigals of the 16th century may be slightly inflated, although the point is perhaps scarcely worth arguing, since he is undoubtedly correct in maintaining that the 17 he mentions are among the most popular. A quick glance through the index of my bibliography of instrumental music, for example, reveals that there are various other madrigals that were arranged by instrumentalists at least four times in the century, so that by changing his criteria slightly, Harman might have extended his list somewhat to include, for example, Rore's *Ala dolc'ombra* and *Carità di Signore*, Arcadelt's *Che più foco*, the variously attributed *Con lei fuss'io*, and so on.

By 'popular', of course, Harman means 'most widely disseminated' rather than rustic or folk music, or music associated with the urban lower classes. Perhaps the anthology merely reveals what was most successful commercially in the 16th century. In any case, his criteria for singling out a handful of compositions raise interesting questions about taste in the Renaissance. My own first reaction in reading through the volume is to conclude that the most popular madrigals then are not necessarily the ones we would choose as best. But by 'best' we possibly mean those that strike out in new directions successfully, those that seem to have influenced other composers most, or those that present a striking or extreme solution to technical and aesthetic problems. Instead, this anthology contains representative music of a high quality, music that is the best of its class, normative rather than innovative.

The music is clearly if not elegantly presented, in some cases transposed to make it fit better for mixed voices. In two passages Harman has transcribed the *minor color* of the original as triplets rather than the dotted rhythms I would have chosen (but he has clearly marked the places to allow the reader to disagree with him easily). In a few passages, he has arranged the syllables of text awkwardly beneath the notes. Surely in bars 13-14 of Ferrabosco's *Io mi son giovinetta*, for example, the superius should cadence on C with the other voices, so that 'merzè d'amore' is sung homorhythmically in the bars following. And while we should all be grateful to Mr Harman for providing English translation to the music, I hope no one will actually perform this music, so intimately connected with Italian text accent and declamation, in English. If we are really interested in reviving the repertory, then we must make the effort to approach each piece as a musical embodiment of the sense of the original poem, just as we have been able to do with German lieder of the 19th century. But the edition is reliable, and the music is excellent, and I can only hope that Alec Harman's anthology will succeed in making the music of the greatest masters of the Italian Renaissance more widely known to modern audiences.

HOWARD MAYER BROWN

Motets à une voix et basse continue
JEAN GILLES
Edited by Gunther Morche
Le Pupitre, Heugel, Paris, £7.10

One tends to think of French music in the *grande époque* as centering exclusively on Paris and Versailles. Here for a change we have the work of a provincial choirmaster, Jean Gilles (1668-1705), who spent his entire career in the south, in Aix-en-Provence, Agde and Toulouse. He was known in Paris, however, since his motets were per-

formed in the Chapelle Royale until the time of the Revolution along with those of more famous contemporaries such as Delalande and Campra. Several of his *grands motets* (the French equivalent of the English verse anthem, scored for soloists, choir and orchestra) still exist in manuscripts in the Bibliothèque Nationale, Paris, but none of his music has appeared in modern editions until now.

In fact the present works are not really solo motets at all, but contemporary adaptations by an anonymous hand of *grands motets* for use in convents. Most of them survive in other sources in their original versions. The practice seems to have been not unusual at the time and is perhaps not as drastic as it sounds, since the essentials of the music—melody and bass—are preserved while the inner parts and orchestral ritornellos are discarded. The only musical disasters that occur are when the tenor or bass soloist carries the melody. Where everything is transcribed for a high female voice, such passages give rise to some nasty parallelisms of treble and bass at cadences. The editor has sensibly not attempted to amend these.

Gilles displays a nice turn of melodic invention and a typically French feeling for expressive dissonance enhanced and made more dense by the characteristic ornamentation. His contrasting of tonic minor and major in several of the motets is again typically a French tradition (the earliest use of this device known to me is Costeley's *Allon, gay, gay*). He is, however, over-addicted to rondeau structures, which makes for a lot of unvaried repetition and static tonal periods; this may work well enough in the colourful context of the original *grand motet*, but true solo motets require a more subtle design. Compare, for instance, Couperin's marvellous *Leçons des ténèbres*. It seems to be a rule with minor baroque composers that the more grandiose the ensemble, the more naïve the forms. Yet of these ten motets (the last, *Cantemus Domino*, is by Delalande) the one that impresses most is the simplest, the *Prière pour le roy*.

Morche's edition is excellent, the organ continuo realization stylish though perhaps a little overworked—one can't help wondering whether a nun would have improvised *that*. The engraving is clear and elegant and an optional bass viol part is included.

JOHN STEELE

Selected Works for Keyboard

JEREMIAH CLARKE

Edited by Eve Barsham

Oxford University Press, £1.30

This edition of 27 pieces by a worthy English composer is welcome if for no other reason than that it replaces in part the fearfully over-edited text issued by J. M. Fuller Maitland more than 50 years ago—or, rather, supplements it, for only three pieces are duplicated. Why the editor did not bring us all of Clarke's small output of keyboard music is a mystery. In any case she has edited faithfully and accurately so far as can be told. These unassuming pieces are clearly printed and will surely be welcome as teaching material of the simpler sort. There are a few items of higher pretensions, such as the little trio of pieces in F minor (Nos. 8-10), the first of which, *A Farewell,* is especially moving, and his most famous one, *The Prince of Denmark's March: Round O,* forever to be better known as the spurious *Trumpet Voluntary* of Henry Purcell.

But when is an edition not an edition? What is the scope of an editor's brief in these days of unadorned urtexts? Let me begin to answer this question by noting that three pieces are printed with quite a few bars unaccountably left blank in the upper stave. Two of them are cibells, a species of gavotte in which unaccompanied and unfigured bass passages normally recur, as in Purcell's *Trumpet Tune, called the Cibell* (Z. T678). The third is *A Trumpet Minuet* and the association with the trumpet may account for the minuet's being treated like a cibell-gavotte. There is, however, in this third piece a marked thematic relationship between sections of melody and bass. Even if some elaboration, inverting the parts, for instance, is more than may be called for, something beyond what is printed may nonetheless be required. And if nothing should be added, then we should be told so and why. The editor offers no enlightenment at all and one can only speculate on what the non-specialist may make of these pieces. Apart from minimal information about textual sources and the explication of eight ornament symbols, the player is told nothing about these bare notes and how to deal with the task of turning them into the charming music they potentially are. One could do no better in the circumstances than to turn to the editions of contemporaneous music by Howard Ferguson who has provided full answers to all the questions left open by Eve Barsham.

HOWARD SCHOTT

Sonates Volume VII, K. 306-357

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Edited by Kenneth Gilbert

Heugel/UMP (*Le Pupitre,* 37), £10.15

Each new volume of Gilbert's edition reminds one of old favourites, reconfirms the impression of Scarlatti's richness and variety, and raises a question or two about which scholars and performers have been puzzling their heads for many a year. The present collection of 52 sonatas, for instance, includes a delightful single movement in G major, K. 328, which was intended for a two-manual organ, with the changes of keyboard clearly indicated, and not for harpsichord at all. May I hasten to add that it is perfectly performable in absolutely convincing fashion on a double harpsichord. Another sonata movement, the first of a pair in C major, K. 356. is labelled *Per cembalo expresso*, a term defined neither in the standard organological reference books nor in Ralph Kirkpatrick's authoritative study of Scarlatti's life and works. Was it perhaps some sort of *cembalo angelico* with velvet-covered leather plectra? Not likely judging from the vigorous and brilliant keyboard idiom employed. For the same reason a clavichord-type instrument would seem excluded, especially since the right hand

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part sits almost uniformly in the top octave, right up to the high g''' so often found in Spanish 18th-century keyboard music. Even the best of clavichords is rather weak in the extreme treble. Possibly *cembalo expresso* was a term for fortepiano, the *gravecembalo col piano e forte* as an early writer described Cristofori's hammer-action harpsichord. One recalls in this connection Kenneth Gilbert's own performances in Bruges in 1974 of Scarlatti sonatas on a fortepiano, and very beautiful they were, too.

Save for another pair of organ sonatas expressly so designated (K. 287-288), no other movements can be assigned absolutely to the domain of the organ. But should that operate as a bar to interpreting suitable pieces on such an instrument? By no means, as anyone with access to a chamber organ will soon discover in such sonatas as, for example, the single movement in B flat with alternating fast and slow sections, K. 351.

In the state of knowledge in 1953, when Kirkpatrick's book first appeared, it was surely correct to report that 'there is at present no evidence that Scarlatti ever used the clavichord', a statement repeated in the 1972 German translation as well. But can we still accept this in the light of the research of such scholars as M. S. Kastner and Gerhard Doderer, which has revealed that a cult of the clavichord comparable only to the contemporaneous North German vogue for the instrument flourished in the Iberian peninsula during the mid-18th century? The fact is that we still know precious little about stringed keyboard instruments of the period in that area. The inventory of Queen Maria Barbara's harpsichords and fortepianos, while of great probative value, does not offer direct evidence of what the composer's own instrument collection may have included or what his personal preferences may have been. It is still too early for absolute judgements. While the Mediterranean harpsichord, a single-manual instrument with two 8-foot registers, lightly cased in cypress or similar wood, was possibly the most frequently used performing medium, its claim to authenticity in the true and wider sense of the word is not sole and exclusive.

In this connection let me mention a new recording of Scarlatti of special documentary value, 21 sonatas played by Colin Tilney on just such a harpsichord, the 1782 Vincenzio Sodi now in the Exeter Museum (Argo ZK 5). The instrument, which I have also examined personally, is very convincingly recorded. Yet, even under the skilful hands of this sensitive player, one sometimes finds the sound less than ideal, of a coarser grain and over-percussive quality that suit the fast and loud sonatas far better than the gentler slower ones. A more subtle instrument, one which offered the possibility of less sharp attack on each note, would be welcome at times.

It is hardly necessary to point out that the editorial and graphic standard of the Pupitre Scarlatti volumes is exemplary. One's only regret is that their price of over £10 puts them beyond the reach of students. But there is only one Domenico Scarlatti and once his works have been acquired, they will give a lifetime of pleasure. Printed music in these inflationary times still remains a relative bargain even if one measures worth in accountants' terminology and thinks of its 'useful life'.

HOWARD SCHOTT

Sonatas 1–4 from 'Der getreue Music-Meister'

G. P. TELEMANN

Ed. Walter Bergmann

Schott, 11238, £2.50; *published separately 10060, 11236, 11237, 10875,* 75p each

The F major sonata from the 'Music-Meister' must lay a strong claim to being the best known and most frequently played baroque recorder sonata, and there are several good editions available. But the other three recorder sonatas from the collection are comparatively little known, and it is sensible and useful to make all four available together in such a reasonably-priced and handsome-looking edition, with offprints of the individual sonatas.

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The C major sonata contains some formidable pyrotechnics in its first and last movements, and has a melting *Grave* very similar in mood to that in the concerto for recorder and bassoon. The F minor sonata is primarily a bassoon solo, but, as with the D minor quartet from 'Tafelmusik', has a virtuoso part which fits, by clef transposition and the composer's instructions, on the recorder two octaves higher.

The least known of the four is that (originally) in B flat which is canonic throughout. This was clearly intended for viola di braccio or gamba and continuo, but there are alternative clefs for flute and recorder, and that for the latter is indeed somewhat quizzical. The sonata is printed in C in this edition, but this predicates transposing the bass part up a tone and ignoring the B flat key signature following the French violin clef for the recorder. This cannot be right, and Dr Bergmann confesses, in his preface, to a change of heart at the proof stage. He now apparently feels that the parts should be inverted if a recorder is used, and this presumably implies that the canon starts on the gamba (solo) with the recorder entering an octave higher. This may reconcile the problem of the clefs, but the music does not work upside down. Personally I see no reason why the traditional solution cannot apply, with the recorder playing the treble line but reading, for convenience's sake, from the bass line. This does no violence to the written key signature.

The editing of the solo and bass lines is clean and pleasingly devoid of editorial flotsam, but some of the continuo realizations are a shade too artful for my taste, particularly in the first movement of the F major sonata, where the brilliance of the solo line is foiled by a plethora of imitative scales. And the weeping thirds and sixths make the *Grave* from the C major (proper) sonata sound like part of the *Matthew Passion*. But these are minor blemishes, and I would commend this new edition to all recorder players. I hope, though, that their accompanists will not be too chastened by the editor's severe exhortation 'not to spoil his (often hidden) ideas and the balance in sound by altering the realizations, unless it be for the better'!

JOHN TURNER

Rules for Cataloging Music Manuscripts
COMPILED BY MARIE LOUISE GÖLLNER
Code international de catalogage de la musique, vol. 4
C. F. Peters, 1975, £7.95

Music librarians are privileged in that their international association, IAML, enjoys a most unusual degree of energy and cooperation. This guidebook is a result, based on the deliberations of an international committee and easily applied to almost any music library: the main profit, in practical terms, will be the elimination of those mysterious entries such as 'lute MS, 11th cent.' that still turn up in library catalogues and waste a lot of time. As in the three preceding volumes of the series, English, French and German texts are printed in parallel, with the tantalizing small differences between the three that such ventures inevitably entail; and the volume is handsomely laid out in decimalized sections with a trilingual index. Most helpful of all is a series of specimen examples—presumably taken from the compiler's forthcoming catalogue of manuscript music in the Bavarian State Library.

D.F.

English translations in music publications

David Keenleyside, who, after long experience of playing in recorder ensembles and teaching English in Italy and Germany, and is at present in Canada, is returning to Europe this autumn. He is interested in doing the type of translation referred to by Howard Schott in his recent review of 'One Hundred Sonatas' by Domenico Scarlatti, edited by Eiji Hashimoto (*Early Music* iv (1976), p. 341), either on a freelance basis or on a staff basis for a European music publisher. Can any readers offer suggestions or advice on this matter? He has had considerable editing experience and has a fluent command of French, Italian and German.

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Tenor viol by Frederick Hintz, London, mid-18th century

Sotheby's November sale was something of a marathon event comprising 340 lots in two sessions. For the first time in recent years less than half the sale consisted of violins. In fact it was a very varied sale, both monetarily and otherwise, with prices varying from £5 for a lot comprising three books, one entitled *A Century and a half in Soho* (actually a history of the music publishers, Novello), up to £15,500 for a violin by Omobono Stradivari.

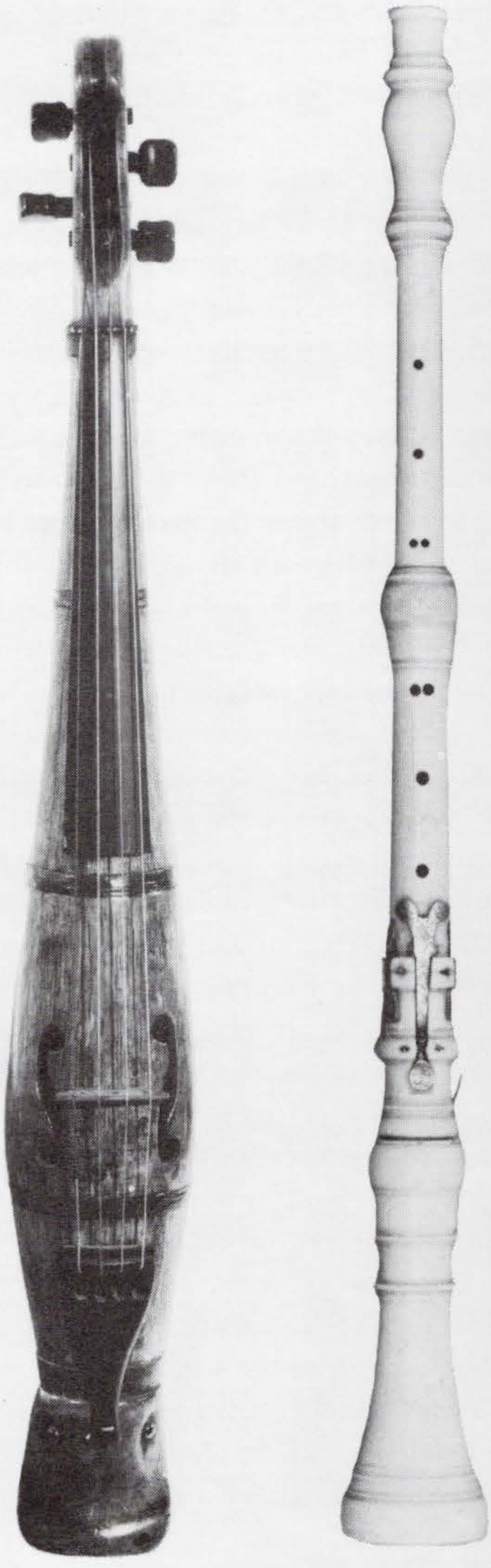
Outstanding amongst the woodwind instruments was undoubtedly the three-keyed ivory oboe by Klenig (£3,740). This instrument was in nearly perfect condition. It is sad that so little is known about Klenig who, judging by this instrument, was a maker of the first order. He is recorded as the maker of two of the existing two-keyed clarinets. This oboe came from the same source as an impressive set of four clarinets, by Richard Bilton, E♭, C, B♭, and A (£1,210). For some reason the B♭ instrument was in ebony while the rest were in boxwood. Also something of a mystery was how the relatively common stamp of the early 19th-century maker of Metzler came to be on a voice flute (£715) which corresponded in practically every way with the early 18th-century English School of recorder making. The final mystery of the woodwind section of this sale was how anyone with only the normal complement of arms and fingers could play a particularly formidable variety of Bainbridge double flute flageolet (£462).

A serpent by D'Almaire & Co., London (£440), confirmed the steady state of the market in these instruments. The same price was realized by a symphonium, the earliest European form of harmonica, and the product of Charles Wheatstone, doyen of the free-reed instruments, which themselves form a fast-growing field in the salerooms.

Amongst a varied assortment of stringed instruments a series of English guitars in above-average condition realized between £165 and £220. This part was followed by a section of 26 ethnological instruments. This is a field in which prices are generally modest, indeed the highest was £115 for a sarinda from Northern India.

In contrast, the prices for the square pianos showed that the demand for these instruments is continuing to expand. A Broadwood of 1792 realized £1,034, an auction record for a square by this maker.

The morning session of the sale con-



Left: a mute violin in the form of a hippopotamus, Dutch or German, first half of the 19th century
Right: an ivory three-keyed oboe by Klenig, second quarter of the 18th century

cluded with a large section of books, mostly relating to the violin. There was a rare opportunity to purchase a complete run of the *Strad Magazine* since its foundation in 1890 (£750). Hopefully some of us may be around to find out what a complete run of *Early Music* will realize in 2058.

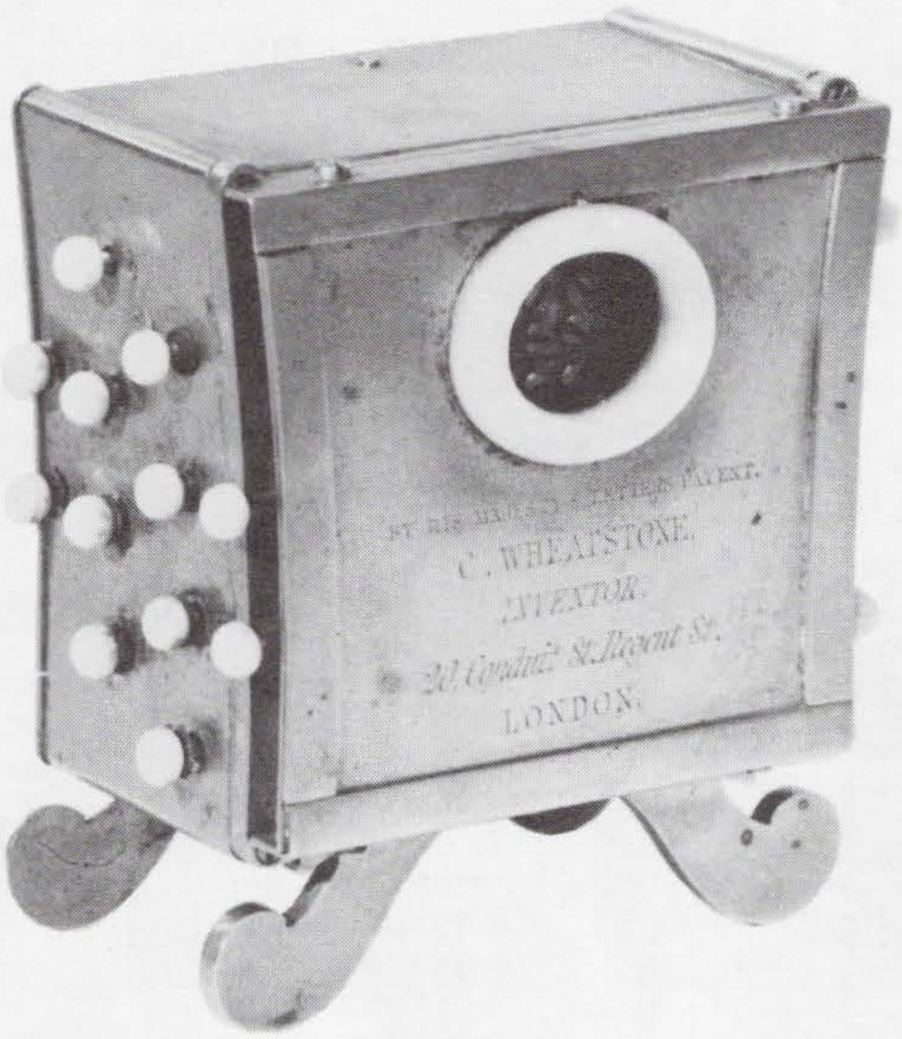
The afternoon session, devoted to violins, bows, etc, had its eccentric items such as a mute violin made in the form of a hippopotamus (£440). The major lot, however, failed to reach its reserve (unsold at £58,000). This was a violin by Joseph Guarneri del Jesu dated 1732 and at one time owned by Fritz Kreisler.

There was one viol, a tenor by Frederick Hintz (£3,960), an 18th-century maker working in London and known for his English guitars. However, one other viol by him is known, a bass, now in the Victoria and Albert Museum. This tenor followed the classical English outline but had original brass frets inlaid in the fingerboard.

Christies' sale in December again included music manuscripts and printed music as well as instruments. The highest price in this section was for a Mendelssohn autographed manuscript which realized £4,400. Amongst the instruments, a very handsome violin by Jacob Stainer dated 1656 achieved a record price for this master of £7,150 and a Gioffredo Cappa of 1687 realized £11,550. This latter violin still possessed its original neck but it is obviously impossible to say how much this may have contributed to the price.

Phillips's January sale achieved national press coverage when a violin ascribed to Bellosio of Venice unexpectedly fetched £12,000, having been estimated at £2-3,000. Apparently there were diverse other opinions on who made the instrument, much to the advantage of the vendor.

Finally, a picture in Sotheby's sale of Old Masters in December seems to merit a mention on iconographical grounds. Entitled *A Music Party*, it is by Theodoor Rombouts and dated 1627 (£7,000). One of its many interesting features is the fontanelle and key on what appears to be an alto recorder.



Above: a symphonium by Charles Wheatstore, London, c 1830; 2¾ in (9.5 cm)
Below: A Musical Party *by Theodoor Rombouts, signed and dated 1627*

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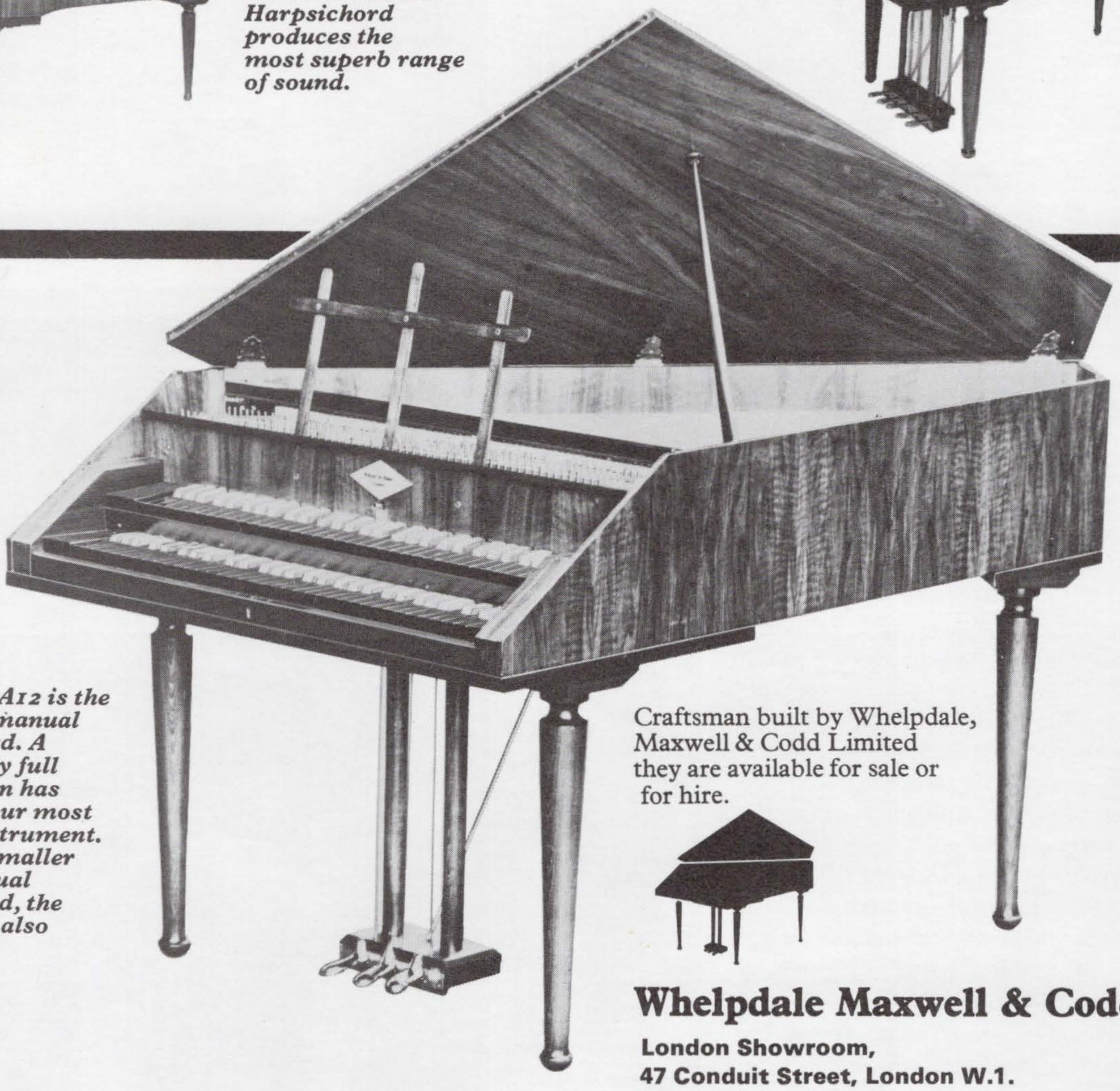

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Correspondence

The basse-danse

On page 455 of the October 1976 issue of *Early Music*, Jeremy Noble says of the dance historians, 'occasionally . . . I have the impression that through lack of historical training they take an insufficiently rigorous line with their evidence, tending to assume that the written description of a dance can be connected with music of fifty or a hundred years earlier, and backing their hunches with impressionistic historical generalizations'. The letter from Nathalie Dolmetsch on pages 487 and 489 of the same issue is a good case in point.

Several of the dates mentioned by Miss Dolmetsch show a lack of familiarity with the best research on the *basse danse*, or a failure to distinguish between reliable and unreliable publications. The Brussels MS dates from *c*1470; Arena's book was first published in 1529; and Domenichino of Piacenza was not active until long after 1416—Artur Michel, for example, three decades ago[1] showed that his activity took place between about 1445 and 1455.

More serious is the notion that four notes of the 15th-century *basse danse* occupy the time of each step. There are indeed many enigmas facing the student of these dances, but the temporal relation of music to steps is not one of them. The dance tunes of the Brussels MS and the Toulouze print are slow-moving tenors, with exactly one note per step. The introductory treatise is unequivocal on this subject: 'each one of them [steps] must occupy one note of the whole *basse danse*, to wit two *pas simples* one note, one *pas double* one note, one *desmarche* also one note, and similarly one *branle*.'

Contrary to Miss Dolmetsch's vigorous assertion, the ligatures of the Brussels MS have no musical meaning whatever. They occur only when a long tune had to be compressed on to a single line of the manuscript; the crowding brought successive notes so close together that the vertical strokes at the end readily ran together.

With respect to the reconstruction of the *basse danse* steps, I take a position somewhere between Miss Dolmetsch's and John M. Ward's. It is unlikely that the steps were identically performed in all places and throughout the hundred-year history of the *basse dance*. And no source allows completely reliable reconstructions, though Arbeau comes close. But the earlier sources give quite enough information to support the activity of those who would revive this dance, the first to be described in a technical way.

In reconstructing the 15th-century version, one must give great weight to the Brussels MS's inadequate descriptions, and also take the graphic symbols for the steps in the late 15th-century Cervera MS very seriously. The 16th-century treatises may be consulted with reserve. The fifteen or twenty depictions of couples dancing in late 15th-century art are of some use. And finally, the dancer's imagination can be allowed to fill in any details that are not incompatible with the sources.

Reconstruction of the dances of Coplande's 1521 treatise is more problematical, because of the dearth of supplementary English sources. The fact that it is largely derived from the treatise preserved in the Brussels MS of fifty years earlier suggests that Coplande was familiar with the *basse danse* in a form similar to the French one, and that the various French sources are of some validity for the reconstruction of Coplande's dances. In this respect, I agree more closely with Miss Dolmetsch than with Mr Ward.

FREDERICK CRANE, *School of Music, The University of Iowa, Iowa City, Iowa 52242.*

[1] 'The Earliest Dance-Manuals', *Medievalia et Humanistica* 3 (1945), 117-131.

Nathalie Dolmetsch replies:

Interesting and useful though it may be to re-precise the dates of the earlier surviving dance treatises, it is nevertheless a fact that time and fashions moved more slowly in the 15th century than they do in the 20th.

Added to this, regarding the dates of MSS it should always be considered that their compilation in general covered a number of years, and to give them an arbitrary date, such as 1470 for the 'Brussels' MS is difficult. In all ancient treatises on a variety of subjects, the writer usually begins by laying down those precepts which were taught him by an earlier master, precepts which might have been laid down 50 years before. This by the way.

A diligent study of the 'Brussels' MS reveals that the first part was probably copied from some previous source.

As to casting out the ligatures as merely the result of overcrowding, I would point out the danger of invalidating evidence which does not fit preconceived theories.

The ligatures are far too definite to be mere copyist's accidents, and were too important a part of music notation for such carelessness on the part of a scribe to be conceivable.

The frequent use of the word 'omit' for certain notes, as in the Wellesley Edition, again to fit in with a preconceived interpretation, should be regarded with caution.

Nevertheless, the developing interest in the performance of that most graceful of dances, the *basse dance*, is highly satisfying, let authorities debate

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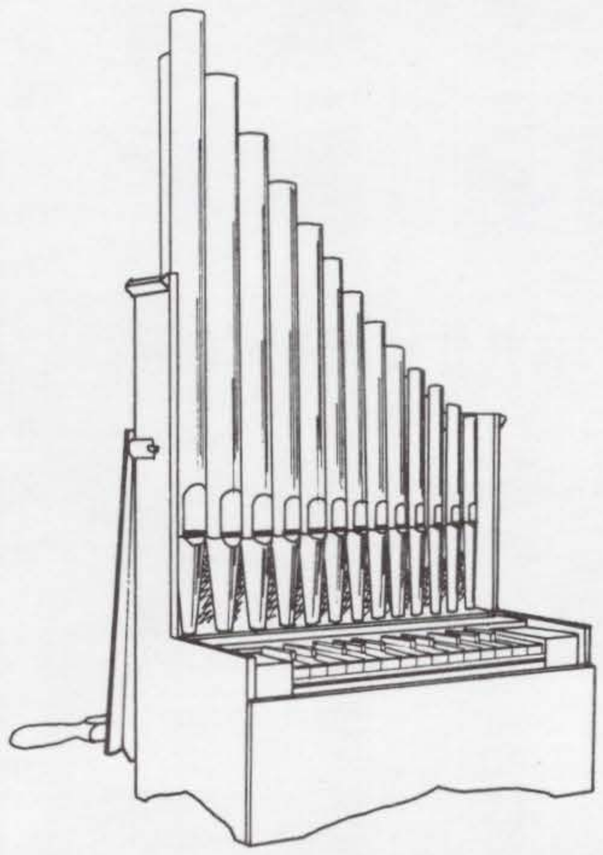

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it as they will, and I have pleasure in greeting both Prof Ward, and, across the ocean, Prof Crane on the subject.

NATHALIE DOLMETSCH, *Middlefield, Slavington St Mary, Ilminster, Somerset TA19 0QR.*

Medieval fiddles, etc.

In the July 1976 issue of *Early Music*, Mr Stephen Taggart referred to the 14th-century carving of a fiddler in the church at Navenby, Lincs. He remarked on two aspects, 'the staggered C holes, and especially the position of the left thumb, which is most definitely under the third string'. In the October issue Mr Jeremy Montagu, in a letter entitled 'Lincolnshire Fiddlers', observed that 'In the Angel Choir of Lincoln Cathedral both the fiddler and the gitterner are playing in this way.' He added that 'there is some evidence (mainly in connection with the harp) that they may be of specifically Lincoln instruments rather than of normal or generalized instruments'.

As Mr Taggart asked for my opinion, here it is for what it is worth.

1 *Staggered C holes*

In the vast majority of illustrated bowed instruments, the soundholes are symmetrical, and the Navenby fiddle may be one of the many cases where the sculptor was just careless. It is possible that he made the right (in the picture) hole first, and then realized that to start the left hole at the same height would be difficult due to the position of the bow. In any case, it is easy to visualize a few amateur fiddle-makers not bothering about the symmetricality of soundholes in instruments which nevertheless would still have been playable.

2 *Drone strings played by the left thumb*

These are seen in art across Europe from the 11th century onwards, and are found most often in instruments of the rebec and fiddle types, an early example being the carving from the Abbey of St Benoît-sur-Loire, reproduced in *Early Music*, January 1975, p. 47, plate 2. The fiddle when strung in this way led directly to the Italian *lira da braccio* of the Renaissance, the chief difference between the two being the greater number of strings (including two lateral drones) on the latter instrument. The more pronounced indentation of its sides, as on the violin, was frequent but not universal.

The two lateral drone strings on the Welsh *crwth* cannot with certainty be found on the few known British pictures of its medieval ancestors. That such a picture may turn up, however, can be deduced from an illustration in the 12th-century MS Hunter 100, f.62v. at Durham Cathedral Library. This shows a lyre with four parallel strings in the centre and two lateral ones on one side, each diverging at a different angle. Unfortunately there is no player in sight (the instrument illustrating the section *De lira* in a book about the constellations), so performance technique is open to question. However, the similarity in outline to the later Welsh *crwth* and the identical grouping of strings (although other details are mysterious to say the least) give hope for the future appearance of a contemporary picture showing a more accurately-depicted form of the instrument being played.

While it is clear that the lateral drone strings on many instruments were frequently plucked by the left thumb of the performer, they were also played by the bow, as is indicated in a marginal annotation to Jerome of Moravia's description of a certain form of 'viella' in his 13th-century *Tractatus de Musica* '. . . quod bordunus non debet tangi pollice vel arcu . . .'

Mr Montagu is right in his analysis of the Lincoln fiddle, but it seems to me that he is mistaken in assuming that the gittern's lowest string is also plucked by the thumb. The end of the thumb is certainly visible on the uppermost side of the gittern's neck, but this is only due to one of the natural ways of holding the instrument, and also applies to those played with a bow. (This can be illustrated by violin technique today, in which very varying methods can produce equally good results. Some teachers insist on the left thumb projecting above the neck in the lower positions, while others do not bother about this at all, so long as the wrist is not bent inwards.) I have tried plucking the bottom string of my own gittern with the left thumb, while playing on other strings with fingers, and have found it to be impossible. Such a technique would necessitate the presence of a lateral drone string, which rarely, if ever, appears on gitterns.

It will be seen that the Lincoln angel's third finger is partly broken off. Taken together, the position of all the fingers suggests that he is playing a chord, which, when plucked by a plectrum, gives a very effective rhythmical drone to the other instruments or to the voice. As Nicholas Udall wrote of the later gittern in his play *Roister Doister* (before 1553):

> Anon to our gitterne, thrumpledum,
> thrumpledum, thrumpledum thrum,
> Thrumpledum, thrumpledum,
> thrumpledum thrumpledum thrum.

MARY REMNANT, *15 Fernshaw Road, Chelsea, London SW10.*

The Neapolitan mandoline

Kevin Coates' article on the mandoline in the January 1977 issue of *Early Music* has left me with many mixed feelings. The different types of mandoline have been sadly neglected by both performers and scholars, hence it was extremely pleasing to see an extended article on the subject appear in print. On the other hand, this particular article is, in my opinion, so much based upon personal preferences that I feel I must reply to it.

Mr Coates gives the impression that the Neapolitan mandoline was, from the moment of its appearance in the 18th century, the main type of mandoline, and that it rapidly made the older type instrument extinct. This bias towards the Neapolitan instrument is a present-day attitude, and it is both wrong and misleading to project it on to the past.

In his efforts to portray the Neapolitan mandoline as the standard instrument, Mr Coates has completely omitted an alarming number of impor-

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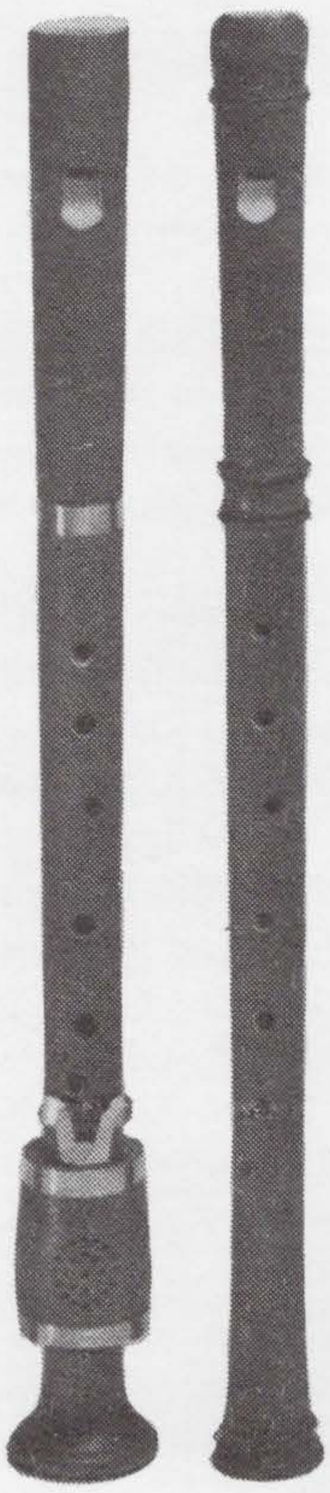

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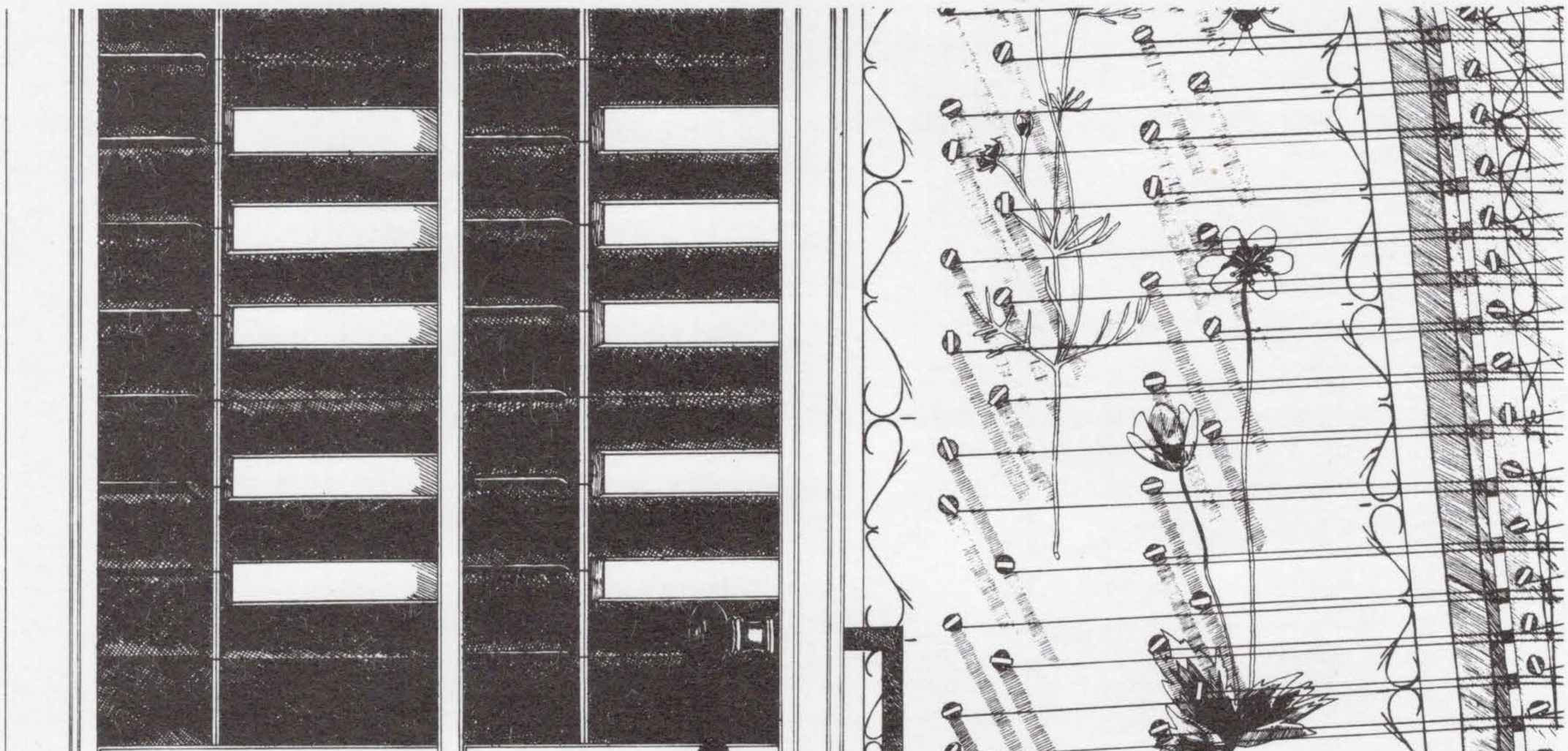
tant facts of mandoline history. For example, he dismisses the *mandore* as an instrument which was 'tolerated for some generations as a quasi-soprano lute'. In fact, the *mandore* (Italian: *mandora*), as it came to be known in the 16th century, had a long history as a distinct and much-used instrument dating back to at least the 10th century. Until about the 1630s, it was primarily a plectrum-played instrument with a variety of tunings for at least four courses of strings, sometimes five, and occasionally six. Its development then went in two directions: (1) as a larger-sized instrument played with the fingers and usually associated with French or French-influenced cultures; and (2) as the continuation of the traditional smaller, plectrum-played instrument (the Italian *mandora*). It is the second type which became known, in the last quarter of the 17th century, as the *mandolino*, an instrument with a variable number of courses, as indicated, for example, by Tomaso Motta in his dance collection of 1681. Here, Motta mentions that the *mandolino* had four, five, or six courses of strings. It is from this time also that the early sources of mandoline music, such as the Sauli manuscript, show that the mandoline acquired a uniform tuning in fourths (g″g″, d′d′, a′a′, ee, bb, gg). A four-course instrument uses the highest four pitches only (as does Sauli). The strings of the *mandolino* were always of gut. It is this instrument which continues in use to the present day (though now mostly with six single strings). The modern name for it is the *mandolino lombardo*, or the Milanese mandoline. Modern tutors are still available for it, though *today* the Neapolitan instrument has superseded the Milanese.

I cannot stress strongly enough the importance of this older-type mandoline which was once the standard instrument. Mr Coates' statement that 'the only lute-backed instrument to survive to the present day in fairly constant, though varied use, was, and is, the Neapolitan mandoline', quite simply does not fit the facts.

Mr Coates further maintains (p. 77) that the tuning in fifths of the Neapolitan mandoline is more suited to melodic playing than the lute-like tuning in fourths, a statement which must strike lutenists who play, for example, the virtuoso melodic lines of a Morley Consort part, or, indeed, to anyone who plays the Milanese mandoline, as being sheer nonsense. One tuning is as easy as the other for melodic work.

Equally as questionable (and confusing) is his assertion (p. 79) that Vivaldi's mandoline parts are better suited for an instrument tuned in fifths when, in fact, they are all perfectly comfortable on one tuned in fourths.

There is no evidence, be it from literary or musical sources, nor, indeed, from surviving instruments, to indicate that the Neapolitan mandoline existed before *c*1745. On the other hand, there is overwhelming evidence that the four-, five- and six-course mandoline, tuned in fourths, with a lute-type bridge and construction was the standard one, in



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common use, in Vivaldi's time. Despite this, Mr Coates finds it necessary to invent (p. 79) a 'lost transitional instrument', and 'a missing link'.

He also implies that the Neapolitan mandoline was used for the music of the 'Viennese School' of mandolinists (Hummel, Hoffmann, Francesco Giuliani, etc). However, an examination of the original manuscripts of this repertoire, mostly in the Vienna Gesellschaft der Musikfreunde, indicates that the five- and six-note chords in the pieces must automatically rule out the four-course Neapolitan mandoline as the instrument for which this music was written. This important and substantial repertoire of chamber music was, in fact, written for the then still popular, still standard, gut-strung, Milanese mandoline.

JAMES TYLER, *Garden Flat, 121 Greencroft Gardens, London NW6.*

Instrument restoration

We Americans so often confuse England and Britain that I had to smile at what might perhaps have been a similar confusion in the remark, on page 2 of the January issue, that the restoration of old instruments is 'a subject far less advanced here than on the continent'. I thought immediately of the work on keyboard instruments that has been done at the Russell Collection in Edinburgh under John Barnes. To my mind the combination there of craftsmanship, research and integrity is so exemplary that a restorer anywhere could hardly do better than emulate it. Of course, one should not overlook the very valuable work that has been done in England with keyboard instruments, even if not every restorer here has shown the same degree of caution as at Edinburgh. And the British Museum's restoration of the Sutton Hoo rotte was altogether a remarkable achievement, but in something of a special category since a clear notion of the proper sound or repertory of that instrument is beyond recovery.

Immediately after that remark there were some very wise words about the early training of instrument makers and the need for a consolidation of experience. Everyone knows that a similar need caused the pioneers of modern restoration to mar or even destroy the authenticity of many of the instruments they worked on. It seems to me, however, that the Russell Collection is in the vanguard of those taking us beyond the pioneer stage.

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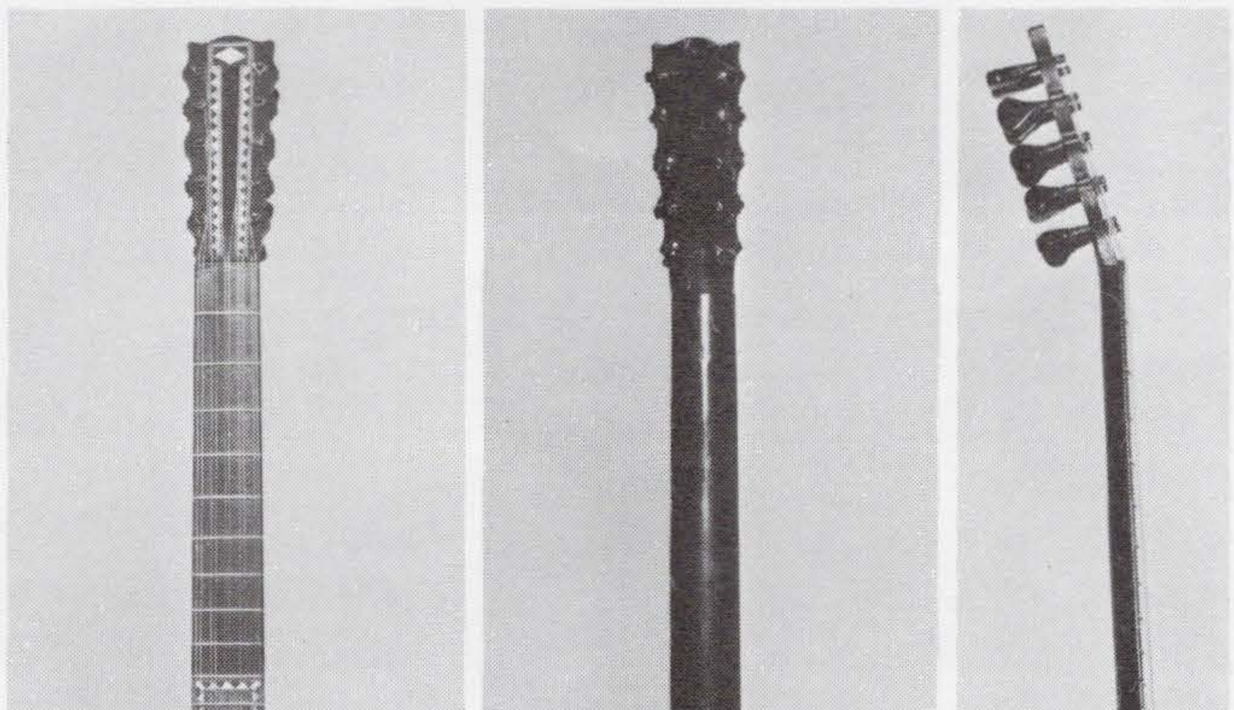

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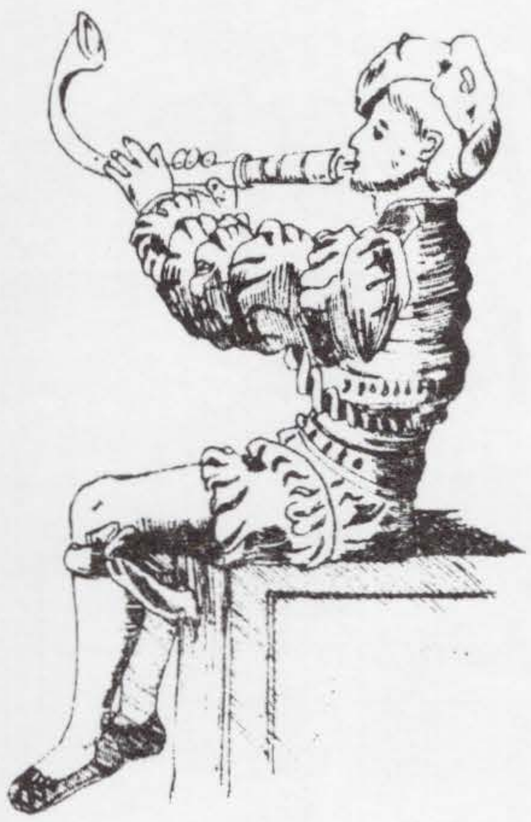
Conferences



An American National Early Music Festival

Meadowbrook Hall, a magnificent 20th-century version of a 16th-century Tudor mansion on the campus of Oakland University in Rochester, Michigan, was the site of the first American 'National Early Music Festival'. During the last three days of June, a varied and stimulating group of performer-musicologists met, among them Thomas Binkley, Howard Mayer Brown, LaNoue Davenport, Paul O'Dette, Herbert Myers and Lyle Nordstrom.

The conference was designed to draw together professionals and college-age pre-professionals to share information and opinions about present and future performance practice of early music, and also how and why an early music musician should be prepared for a career.

The conference began with a brief welcome from Oakland University's President, Donald O'Dowd, followed by a talk by Thomas Binkley, who, pointing to original notation as a guide, graphically illustrated rhythmic groupings and phrasing in 15th-century music, presenting rhythmic analyses of Dufay, with comments upon the bearing the analyses might have on a performance.

A controversial discussion led by LaNoue Davenport revolved around the topic, 'Authentic, to be or not to be'. The participants generally fell into two camps: one felt that authenticity brought a new and significant depth into a performance, so that it was not merely a charming curiosity. However, a strong minority felt that there was still a need to bring the music to the masses, and if 'partially unauthentic' performances furthered this end then these performances would serve a valid purpose.

On the second day Howard Mayer Brown read an interesting paper dealing with his recent research on instrumental references in Boccaccio's *Decameron*. Paul O'Dette impressively described and demonstrated 16th-century lute technique, with numerous references to both iconographical and literary sources concerning the 'thumb-under' technique. The afternoon was devoted to historical instrumentation in the light of medieval and renaissance instruction manuals. After a brief presentation by Herbert Myers and Lyle Nordstrom the subject was thrown open to discussion. Sample pieces from several periods were projected, and panellists (including Howard Brown, Tim McGee and Tom Binkley) described how they arrived at their preferred instrumentations.

The same evening, a joint concert was given by the Sara Lawrence Collegium Musicum (English music) and the Oakland Renaissance Ensemble (Burgundian, Spanish and Italian music), groups from two major universities in the United States offering degree programmes in early music.

Wednesday's sessions began with a discussion of desirable criteria for the basic education of an early music performer. Where is the line to be drawn between musicological preparation, and the practical experience essential to the development of an excellent performer? How large a role should musicological skills play? What information should the potential per-

Shawm entertainment for a dinner in one of the beautiful Austrian Renaissance Castles visited by members of the 1976 Schloss Breiteneich Course. Apart from the ideal surroundings for a Renaissance Music Course, other interesting features of the Course were its international flavour and combination of practical workshops for both performers and instrument makers. These features are well illustrated in this picture in which (from left to right) Jacques Leguy (France) plays his own treble shawm, with David Skulski (Canada) and Roger Buckton (New Zealand) playing bass and niccolo instruments by John Hanchet while Sven Berger (Sweden) plays an alto by Korber.
Photo: John Hanchet

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former have about the world of business in music?

As in the discussion of authenticity, there was no complete consensus, but generally some musicological training, with emphasis on musical analysis, was felt to be necessary, along with attention to general musicality and technique so often missing from early music performances. Since the early music performer is generally of European origin, many felt that some understanding of European languages and temperaments is very important, especially for singers. The discussion ended with a short critique by some of the major participants of performances of the previous evening.

In Wednesday's first afternoon session, Lyle Nordstrom outlined different 16th-century ornamentation styles as reflected in lute duets of the period. Distinctions were drawn between Italian, French, German and English styles, and these differences were illustrated in duet performance with Paul O'Dette.

The last session of the conference was devoted to comparative performances of selected compositions. Groups from the University of Toronto, Case Western Reserve University, the University of Michigan, Sara Lawrence University and Oakland University performed the same pieces, following their own ideas of style and instrumentation, after which comments were invited from the audience.

A concert of Spanish medieval and renaissance music, given by 'Music for a While', capped off the day.

Since the conference was not aimed at workshop goals, discussion far outweighed actual playing, and some expressed a wish that future meetings might include more.

One participant commented that the more background a person had to draw upon, the more he was able to profit from the discussions. It was only a disappointment that more people, especially collegium directors, did not choose to attend.

LYLE NORDSTROM

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A FULL REPORT OF THE PROCEEDINGS OF THE CONFERENCE WILL BE PREPARED AND PUBLISHED WITH THE SUPPORT OF THE ARTS COUNCIL.

A limited number of places will be available for a public discussion on SUNDAY, May 15th at 6.30 pm. Tickets for this are available at 50p in advance only from: *Conference Administrator:* Francesca McManus
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Details of Early Music Festival, Wigmore Hall, 21–28 August, 1977, in next issue.

Early music for the Bicentennial

The theme of the American Musicological Society's Annual Meeting in Washington D.C., 4-7 November, was of course 'American Music'. But by the time November came, everyone had gratefully put Bicentennial follies behind them, and the emphasis seemed rather *passé*, not to say stretched. One session, entitled 'Austro-German Music in the Time of William Billings', turned out to be largely devoted to Billings' noted contemporary, Mozart. Elsewhere a huge amount of expertise was spent on the mediocre, and for the first time the sledge-hammer of *Musikwissenschaft* was applied liberally to pop music.

I arrived in Washington too late to hear the simultaneous concerts of the Amadé Trio (classic period, with fortepiano) and the New World Consort (*Le Jeu de Robin et Marion*). The first event, for me, was a ravishing performance of Marin Marais' *La Gamme* by the Oberlin Baroque Ensemble. This is a monumental suite of 15 pieces in keys that ascend and descend the scale, a plan which avoids the monotonality of so many French suites. The performance was notable for Marilyn McDonald's playing of the rarely-heard quinton (like a violin with sloping shoulders, tuned g d′ a′ d″ g″) and the virtuosity of Catharine Meints on the bass viol. Their recording of this and other French Baroque works should now be available from Vox, and I recommend their interpretation for revealing unsuspected depths in what often seems a frothy and effete style.

Depths of a different kind were sounded in the concert of 'Bawdy Music of the 16th and 17th Centuries' by the University of Pennsylvania Collegium Musicum, directed by Mary Anne Ballard. This group set out to prove that bawdiness is not for men alone, and that the young ladies of the Quaker State have minds as vile as the rest of us. An impressive quantity of rude songs in four languages (translations eagerly provided) climaxed in those hoary classics, *Tom making a mantua, See how in gathering of the may*, and *Pox on you*, the latter embellished with much breaking of wind.

These two concerts spanned the extremes of early music-making in American universities. On the one hand a group of professional instrumentalists, expensively equipped and uncompromisingly pure in their interpretation: on the other a large group of students, helped out by their teachers, performing the ancient equivalent of rugby songs with more theatricality than authenticity. Each was enjoyable *per se*, but their goals were mutually exclusive. A compromise was reached in another concert, which impressed me most of all: 'An Evening with Heinrich Isaac', given by students of Queen's College, New York, under Paul Maynard. Here was a veteran of Noah Greenberg's epoch-making recordings, eliciting from a sizable college choir the same accuracy and rhythmic excitement as distinguished the old Pro

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Participation limited

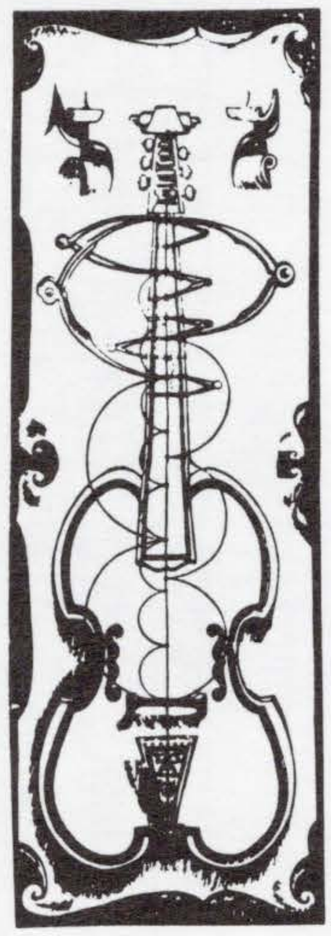
Musica's style. They did the *Missa de Confessoribus*, a set of instrumental chansons, and an intensely moving *Quis dabit capiti meo aquam*, composed on the death of Lorenzo 'il Magnifico' and worthy of his tomb.

The other concerts included one by the Lafayette Consort of Washington University, St Louis (English and French Baroque), the Collegium Musicum of the University of California, Santa Barbara (music from Hispanic California), and the Wesleyan Singers (a survey of metrical psalm settings). The standard was noticeably higher than that of two years ago, but there was a certain lack of unity in this mixed bag of eight historically oriented concerts. I suppose one must be grateful that the American Music theme did not exclude them altogether, but another year I would like to see these 'collegium' events aimed with more musicological purpose. The several Dufay concerts of the 1974 meeting were an example; even more so were those of the Josquin des Prés Festival.

America being so large a place, the AMS annual meeting affords a rare opportunity for early music enthusiasts from the four corners to meet each other. The one instrument dealer's stand was consistently crowded, as those deprived creatures who live outside the East and West Coast centres tried out his wares. Britons who have London (or at least Bradford) always within reach may not appreciate our hunger for such fare. Various societies and other bodies distribute literature, and I picked up some useful pamphlets on the optimum lengths and pitches of gut strings for lutes, on making viol strings from fishing-line, and a list of over 200 pieces for viol consort available via the Viola da Gamba Society of America.

It was intended that these various concerns should have the chance to explain their activities to us. But time was short and we heard at length from only two. Bernard Bailly de Surcy runs the Institute of Early Music in New York City, an ambitious 'research center' which offers courses in instrumental ensembles, notation, organology (at the Metropolitan Museum), dance, and 'repertoire through performance' from chant to the classic period, largely using original notation. The courses are staffed by local university lecturers and professional performers. Mr. de Surcy edits the new Monteverdi and Marenzio editions, and is responsible for 'Les Editions Renaissantes', currently issuing the complete Petrucci prints in facsimile. Not exhausted by all this, he conducts Musica Mensurata, a group which performs exclusively from facsimiles. Activities such as these must go far to compensate one for living in the City.

The other 'concern' is a little different. The Dupont Circle Consortium is a group of amateurs who work around the bureaucratic centre of Washington. Formerly known as the Thursday Night Toot and Whistle Society, they now concentrate on 'period recreations'. Their director, Frank Roberts, treated us to an Elizabethan display by the most gor-



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CONCERTS: Michael Schäffer—lute. Nigel Rogers—tenor and Anthony Bailes—lute. Extempore String Ensemble—Elizabethan and Jacobean consort music. Jakob Lindberg—lute.

LECTURES: Jean Jenkins: 'Islamic lutes and lute music'. Ian Harwood: 'Lutes and lute playing in the time of Adrian le Roy'.

Details and application form from: The Summer School Secretary, Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey TW9 3DH.

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For information and institute brochure write: The Pennsylvania State University, Keller Conference Center, University Park, PA 16802 U.S.A.

geously caparisoned dancers, players and singers. Every stitch, he told us, was home-made—but no expense had been spared in the pursuit of authenticity. The protagonists wore no theatrical tinsel, but solid upholstery brocades and velvets, and the ladies (we were assured) were authentic to the skin, with petticoats, bumrolls and farthingales! Julia Sutton had choreographed their dances, and if the music lacked polish it was compensated by tremendous enthusiasm. I wondered if the Italian academies of the Cinquecento had the same kind of fun in their antique recreations.

Among the papers Craig Wright read an important one on 'Performance Practices and Pedagogy at the Cathedral of Cambrai, 1475-1550', which will doubtless appear in print. The main point was that the Cambrai singers cultivated a great variety of *a cappella* forms in the total absence of any instruments, even organs; and that in view of the strong ties between the Cathedral and the Papal Chapel in Rome, this may have been the source of the Italian *a capella* style particularly associated with the Sistine Chapel. Louise Litterick, on 'The Performance of Franco-Netherlandish Secular Music of the Late 15th Century', suggested that Northern songs in Italian sources, which have very few texts, were played, and that only with the new repertory of frottole did the Italians sing all the parts. This would make Petrucci's early collections purely instrumental. Finding it hard to believe that for several decades the Italians kept their mouths shut and picked up instruments instead, I wonder whether they might not have sung wordlessly (as the English did later with Italian madrigals), liking Northern music but no longer understanding the words.

In a session on French harpsichord music and instruments, Bruce Gustavson showed how the early French clavecin music grew directly out of the lute repertoire; John Shortridge discussed his harpsichords, modelled after the few 17th-century French instruments; Mark Lindley set out the four kinds of temperament explained by contemporary theorists, and showed from harmonic evidence which one is proper to Chambonnières, D'Anglebert, Froberger and Louis Couperin.

Another profitable session had Frank Traficante talking about lyra viol music, and playing with Carol Herman and Mary Springfels some remarkable trios by Williams Lawes. When so many less interesting people have their *Gesamtausgaben* (and I hear that Billings's is on the way), it seems a shame that there is no Lawes edition. Every piece I hear by him is a revelation.

An encouraging trend which permeated the entire conference was the increased emphasis on bringing music to life. Musical illustrations appeared in papers where, a few years ago, one would hardly have expected them. Demonstrations and live performances were rife. Perhaps more and more musicologists are realizing that (*pace* Shelley) heard melodies are sweeter

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than those which are merely talked about.

JOSCELYN GODWIN

Early tunings weekend in Devon

Mark Lindley's early tunings weekend at the John Loosemore Centre at Buckfastleigh, Devon, attracted some 40 participants—a cross-section of players, harpsichord and organ builders and tuners. Mr Lindley most expertly guided his audience through the mathematics of temperament, then into the terrain of his own research: the particular tunings in different countries at different times. In workshop sessions, instruments were tuned to different temperaments and various kinds of music tried out. Landini and Dufay keyboard arrangements were a revelation on the particular brand of Pythagorean temperament which Mr Lindley's researches have led him to adopt. So, too, were renaissance and early baroque music on 4 or 5 different varieties of meantone tuning. Particular attention was paid to French music of the Louis Couperin era—the pavane in the 'goat' key and its implications for the tuner. For this, Mr Lindley convincingly illustrated the case for an altered meantone tuning.

Mr Lindley showed himself to be no mere theorist, training both ears and tuning arm, and as a combination of player, tuner and real historian seemed eminently suited to his subject. Irregular tunings applicable to Bach were another focal point and Alexander Mackenzie of Ord demonstrated his interpretation of a late 18th-century temperament which exaggerates the differences between the keys but makes all possible (just!). An organ by Bill Drake tuned to this temperament provided a delightful instrument for an enjoyable recital by the centre's director, John Wellingham.

A great deal was crammed into a short weekend and Mr Lindley could not present all the evidence to support his claims, but from the documentation for his conclusions about 17th-century France, one was led to accept his results for other periods without evidence. As Mr Lindley admitted, there is still a good deal to be done. Most interesting will be the applicability of unequal temperament to Beethoven and (would you believe it) to Chopin!

The Loosemore Centre proved an excellent host for the conference and their future events should be looked forward to with great interest.

RICHARD LANGHAM SMITH

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New features are seminars on the art of the accompanist, and a discussion on the role of the recorder in the school. For viola da gambists there will be individual tuition in addition to small class teaching, and classes on the art of 'Division extemporisation' with Sheila Marshall and Ian Gammie. Peter Vel will conduct the Master Viols and other tutors include Jeanne and Marguerite Dolmetsch. John Solum (eighteenth-century flute), Anthony Camden (eighteenth-century and modern oboe) and Andrew Pledge (harpsichord) will conduct master classes and the Chamber Music Sessions each day of the course. A new CHORAL COURSE, directed by Brian Brockless, forms a long awaited addition to the other popular courses. Special attention will be given to enrolments from choral societies (please ask for details of special rates!). Nine recorder tutors are joined by Michael Short, the composer-in-residence, to provide the finest recorder faculty in the world.

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England campus ideally suited to a gathering of this kind. Suzanne Bloch, the President of the LSA, ran the seminar with graciousness and good humour and the rapport between students and faculty was excellent. This was the first time that a workshop for lute only had been held this side of the States—the sharing of ideas and know-how was of paramount importance. On a continent the size of North America it is often extremely difficult, if not impossible, to commute to any major centre where most of the study opportunities lie, so a workshop in the summer is often the only formal training students are able to obtain and it has to last until the following summer!

The faculty gave very generously of themselves to provide as much tuition and individual help as possible. All students had at least two private lessons. Suzanne Bloch, David Rhodes, Douglas A. Smith, Pat O'Brien and Mark Prensky all gave private lessons, and Stanley Buetens conducted a series of master classes held in the early evening so that all interested students could sit in.

In the mornings Stanley Buetens directed a warm-up session for everybody (which gave an opportunity to get the lutes tuned as well as fingers limbered-up) and took a course every afternoon on continuo playing. Ray Nurse held a very interesting 'basics' class—so interesting that all sorts of other players turned up for it. There was particular interest in the baroque lute for which David Rhodes gave private lessons and Douglas A. Smith taught a daily class.

Angene Feves, one of the finest teachers of renaissance and baroque dance, conducted a class every morning with emphasis on tempi for lutenists, which turned out to be very revealing! In the last class, she invited students to try on one of the period costumes she uses in performance, which made them realize that posture and playing position were very much dependent on the clothes of the time. She also introduced many other social influences on the musicians of the era.

Lyn Elder conducted a course for lute builders and he and Ray Nurse lectured on 'lutemanship', the care and maintenance of the instruments including museum lutes. Other lectures discussed lute repertory, lute bibliography, renaissance dance, and ornaments and counterpoint.

Concerts were held each evening and featured performances by Ray Nurse (renaissance lute), David Rhodes (baroque lute), David Rhodes and Douglas A. Smith (baroque lute duos, Weiss and Bach), Suzanne Bloch and Stanley Buetens (lutes, virginals and voice), a faculty concert (lutes, recorders, viol, virginal and voice) and, finally, the students' concert with lutes, voice, recorders, crumhorns, cittern, orpharion and many ensembles which had been coached during the week, including the participants of the lute-song performance class which Stanley Buetens had directed.

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California

Since Donna Curry instituted an annual lute seminar and master class* at Carmel Valley, it seemed no other site could quite replace it. Rancho La Scherpa, however, made the break and the 1976 Seminar was definitely a success.

For baroque lute enthusiasts, Toyohiko Satoh's master classes were a great source of interest and knowledge. His sense of humour and warmth did much to dispel nervousness in his students and establish him as an imaginative and thoughtful teacher. Monday evening began with Mr Satoh's concert of works from the Elizabethan period to the demanding literature of the French and German Baroque.

* The Annual Lute Seminar and Master Class is sponsored by American Lute Seminars, a non-profit organization dedicated to education and research about the lute, its music, and related instruments; and to the establishment of highest ideals and standards of performance.

Donna Curry began the afternoon lecture series with a slide show. Many illustrations were taken from early renaissance through to late baroque paintings. Although these displayed a wide variety of right hand positions for the lute, one hand position was consistently popular for the 1500s: the 'oblique hand, thumb under, little finger resting on the table' position. However, the late 16th and 17th centuries had a more nearly vertical position with extended thumb dominating.

Throughout the rest of the week Ms Curry conducted a daily 'problems' class. Here, all those mechanical nuisances of the lute were cornered and tamed into submission. We dealt with tying and placement of frets, proper pitch and gauge of nylon or gut stringing, aluminium lute case construction, lute capos, and how to repair a broken lute. Daily drills in rhythm problems and in sight-reading German tablature were also most helpful. Other classes held during the week included Gordon Herritt's beginner lute class and ensemble class. Mr Herritt's total listening approach was helpful for novices who learned to produce a fully 'beefy' tone. Catherine Liddell handled the continuo performance class, leading both beginners and adepts through figured-bass examples.

Evening concerts included a lute duo formed by two virtuosi, Catherine Liddell Strizich, one of the Seminar's faculty, with guest artist Robert Strizich; and Donna Curry in her special blend of vihuela, renaissance and baroque lutes, and voice. Thomas Heck was guest lecturer one evening with a slide show and lecture on 'The Transition of the Guitar to 6 Single Courses'. Catherine Liddell lectured on De Visée's music and Toyohiko Satoh on Baroque Ornamentation and on 'Prelude and Dances for the Lute'.

The Seminar ended with the student concert, an amazing show that seemed to summon up all kinds of enthusiasm from the players.

DAVID SULLIVAN

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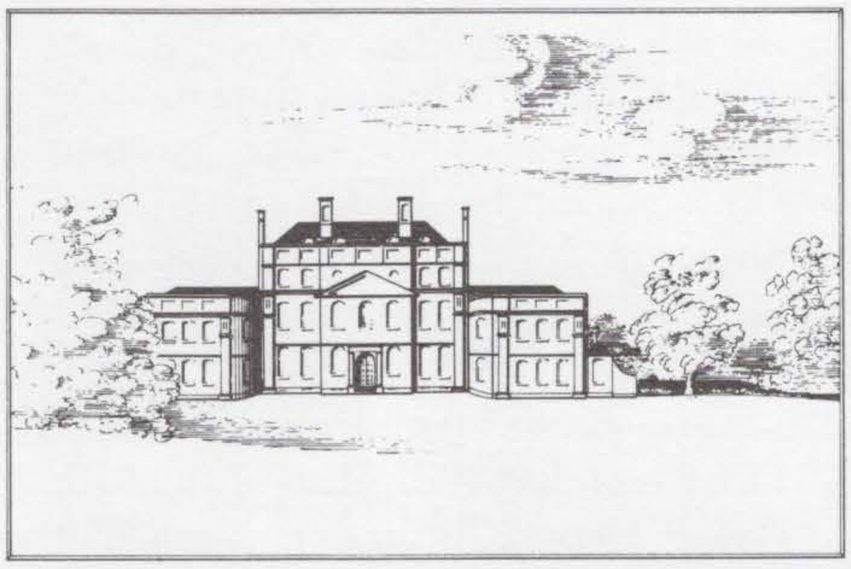

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Derek Adlam, Richard Burnett, Kenneth van Barthold, Ruth Dyson, Sharon Gould, Virginia Pleasants, Alan Hacker, Hans Jürg Lange, Christopher Monk

Visits at other times by appointment only: parties by arrangement

Recitals

Saturday June 11th, 7.30 pm
Amaryllis Fleming (Cello) Richard Burnett (Broadwood grand of 1823)
Beethoven, Mendelssohn, Bach unaccompanied suite
Tickets: £2.50 to include wine

Saturday September 3rd, 7.30 pm
Howard Shelley (Viennese fortepianos). Mozart, Schubert, etc.
Tickets: £2.50 to include wine

Saturday September 10th, 7.30 pm
Colin Tilney and Derek Adlam. Harpsichord and fortepiano recital
Tickets: £2.50 to include wine

Sunday September 11th, 3.00 pm
Gabriel Woolf (reader) Richard Burnett (fortepiano). Programme of words and music: 'The Country Life'
Tickets: £1.50 to include tea

Bookings for recitals in advance only. Recital tickets and detailed information for the Open Days events from
Mrs Richard Burnett, Finchcocks, Goudhurst, Kent TN17 1HH
Tel Goudhurst (STD 05803) 451 or 01-622 9393

Please enclose stamped, addressed envelope.

Finchcocks is an early eighteenth-century house, set in parkland. It is situated one mile to the west of the village of Goudhurst, off the A262. Tunbridge Wells is 10 miles away and London 45 miles. The keyboard instrument collection is centred round the development of the early piano, and contains interesting examples of all schools. Other instruments include English harpsichords and spinets, and a magnificent eighteenth-century chamber organ by John Byfield, with original pipe-work.

New Zealand burgeonings: Cambridge and Wellington

The world's weather certainly went awry at Christmas, and after a drear January journey up through a mist-shrouded North Island to attend the annual Cambridge School of Music, it was like breaking into sunshine to discover Schubert's 'Great' C major Symphony being rehearsed by the student orchestra under John Hopkins. For 31 years the Cambridge Summer School has played a seminal part in New Zealand's musical life. Early music, always a firm presence at the School in the persons of Ronald Dellow, now Director, and his assistant Alec Loretto, who will be remembered for his contributions to this journal in its first year, has become a major force in recent years with the return of a number of European-trained specialists to New Zealand. Alec Loretto himself has developed into a fine maker of wind instruments, and is now building keyboards as well. His long association with the School's administration ends this year, but the early music impetus will be maintained under his successor Roger Buckton, an accomplished baroque flautist not long returned from study in Europe. Cambridge 1977 looked like being remembered as the year of the baroque flute, but in retrospect it may be seen as the year early music in New Zealand came of age.

This is certainly the view of Robert Oliver, Director of the School's Consort Group and a singer and string player in New Zealand's early music ensemble, The Troubadours, whose leader is the virtuoso wind player Steve Rosenberg. With an impressive collection of eleven viols on hand it was possible to establish a beginner's class in which conductor John Hopkins, Music Director of the Australian Broadcasting Commission and former cellist, also took part. Final performances of Dufay's Mass 'L'Homme Armé' and two madrigals from Monteverdi's Seventh Book made an impressive testimonial to the degree of enthusiasm early music is now arousing.

Peter Walls, back after taking a doctorate at Oxford and after experience playing with Jane Glover and the Academy of Ancient Music, led Cambridge's first ever baroque ensemble which presented a number of stylish performances including the Bach Triple Harpsichord Concerto, featuring two baroque fiddles. With the aid of a 1719 Barak Norman violin, fortunately acquired in his schooldays and restored to its original condition by Ronald Prentice, he also demonstrated baroque string sound to a crowded chapel, after a brief illustrated introductory talk by J. M. Thomson. Most of his audience had never heard a baroque violin before, and a later demonstration, with David Nalden, of the major differences between baroque and modern violins, was also well attended.

Anthony Jennings of the University of Auckland, leader of the School's vigorous harpsichord class, lent able support to these activities. Further entertaining instruction was provided by Christine, Layton and William Ring, whose return to Cambridge after 13 years was marked by the formation of a renaissance band which provided dance music for pavans and galliards regularly until the small hours. They remarked with surprise on the sound quality of flutes, recorders and harpsichords made from New Zealand native woods; puriri, kauri, matai, maire and rata. Among them the young Paul Whinray's flutes showed particular promise.

The necessary elements for early music to flourish have now merged in New Zealand, and further evidence of what may be expected was heard in a concert of baroque music given at Wellington under the direction of Peter Walls in connection with the 18th AULLA Congress on literature and linguistics, at which J. M. Thomson read a paper on the importance of these and other scholarly pursuits to the study of early music. The concert of Muffat, Vivaldi and Handel was given in Old St Paul's, Wellington's former cathedral, a burnished masterpiece in wood of the colonial architect, Frederick Thatcher. The perfect marriage of music and architecture tellingly recalled how precarious New Zealand's attitude to the past has been, and how near Old St Paul's was to being pulled down in the 1950s.

Early music still has that residual antagonism to overcome. Enthusiasts abound but for professionals like Robert and Andrea Oliver survival is far from easy, and the Troubadours' engagement book is a long way from being filled. Educating the public is the next big hurdle, and one hopes that New Zealand's schools, colleges and universities give such groups the support and attention they deserve. Remoteness from Europe is not the obstacle, as the avant-garde has shown; what is needed is simply the means to persist.

J.M.T.

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Peter McCarthy	*Violone*
Clare Shanks	*Baroque oboe*
Nicholas McGegan	*Baroque flute*
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SUNDAY 17 APRIL AT 7.00

Cantata 209 Non sa che sia dolore
J S Bach

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J Stamitz

Cantata 82 Ich habe genug *J S Bach*
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18 April	THE TAVERNER CONSORT
19 April	EMMA KIRKBY/ ANTHONY ROOLEY
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22 April	JANE RYAN
23 April	YORKSHIRE BAROQUE SOLOISTS/ALAN HACKER

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Here is a list of future engagements:

April 16	YORK
30	WALKINGTON
May 1	GRIMSBY
5	NEWCASTLE
25	SOUTHPORT
28	LONDON
29	LONDON
June 7	ILKLEY
8	YORK
9	CHELTENHAM
23	LINCOLN
July 29	WAKEFIELD
30	LEEDS
November 6	LICHFIELD
18	BRADFORD
December 5-10	YORKSHIRE TOUR
February 25-27 1978	EAST ANGLIA TOUR
28	COLCHESTER

For details of programmes and for enquiries about engagements contact John Bryan
128 Micklegate York.

Birmingham Music Library celebration

Seventeenth-century music, and above all Italian 17th-century music, is the focal point of the Music Department at the University of Birmingham. The work now being done there in this direction is among the most advanced anywhere. Faculty and students are largely oriented this way, and they are supported by an important collection of prints and manuscripts at the Barber Institute. It was Elgar who began building up the fine Music Library there, and Sir Anthony Lewis who mainly saw it through to its present importance, with over 700 books and 18 manuscripts. But no collection can be used properly without a satisfactory catalogue. The new *Catalogue of the Printed Music and Music Manuscripts before 1801 in the Music Library of the University of Birmingham Barber Institute of Fine Arts* by Iain Fenlon (Mansell, £17.50) is a very fine example of scholarly cataloguing, with precise and adequate information of just the kind required—an excellent working tool, the publication of which was celebrated by a fascinating exhibition and a warm welcome at the Institute on 27 October. The ceremony also welcomed the acquisition by the library of the Gloria Rose Collection, a substantial body of working material on the chamber cantata of the 17th century, to which Birmingham has paid the very appropriate and welcome tribute of making it available there for all purposes of study. On the sound principle of building on strength, it could have found no better destination; and I was grateful for the privilege of bestowing it there with a few words about Gloria Rose's excellence as a colleague and companion in my own researches, as a shining example of how to set about this kind of work, and as a very much beloved wife.

ROBERT DONINGTON

A brief note

The Zadar Festival of Early Music takes place this year from 5-12 August and the theme is the music of Machaut and his contemporaries. Further information from Branko Polić, Radio Zagreb, 41001 Zagreb, jurisićeva 4, or Clifford Armstrong, tel: 01-390 0099.

In memory of David Munrow

The Arts Council of Great Britain have allocated a grant of £200 for a new work by composer Gordon Crosse in memory of David Munrow.

The commission came from the Hinckley Music Club, Leicestershire, which had formed a link with Mr Munrow from his early ventures in the field of early music, and he became its first president. He has been succeeded by his widow, Gillian Munrow, and it was on her suggestion that Gordon Crosse was invited to accept the commission. The new work will be for voice, recorder, harpsichord and viola da gamba, and the first performance is projected for next year at Hinckley.

The players will be David Pugsley, Christopher Hogwood, Oliver Brookes, and James Bowman.

ebf

THE ENGLISH BACH FESTIVAL

Programme of events for Baroque Instruments

April 24th — *Royal Opera House Covent Garden:* Divertissement Royal à Versailles. Rameau: La Princesse de Navarre.

April 29th — *Royal Festival Hall:* COLLEGIUM AUREUM: Beethoven on original instruments.

April 30th & May 1st — *Queen Elizabeth Hall:* CONCENTUS MUSICUS OF VIENNA: Bach, Rameau.

May 4th — *Purcell Room:* LINA LALANDI clavichord, BARTHOLD KUIJKEN baroque flute.

May 5th — *Queen Elizabeth Hall:* THE KUIJKENS: BARTHOLD, SIGISWALD and WIELAND: Bach, Rameau.

May 9th — *Queen Elizabeth Hall:* SCHÜTZ CHOIR OF LONDON ROGER NORRINGTON: Bach Easter Oratorio, 3rd suite.

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Concerts in London, Summer 1977

Wednesday 25 May, 7.30
WIGMORE HALL
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BOYCE: Overture from A Birthday Ode, 1756
J. C. BACH: Harpsichord Concerto: Symphony in E flat
MOZART: Coronation Concerto
Ticket information from Wigmore Hall Box Office (01-935 2141)

Friday 3 June, 7.30
PURCELL ROOM
Harpsichrod recital by
TREVOR PINNOCK
F. COUPERIN: Ordre No. 2 in D minor
J. S. BACH: Toccata in D, BWV 912
J. S. BACH: Italian Concerto
and English music by JOHN BULL and
GILES FARNABY
Ticket information from Royal Festival Hall Box Office (01-928 3191) or from Basil Douglas Ltd. (see below)

Tuesdays 7 June, 14 June, 26 July, 13 September
ST. JOHN'S CHURCH, DOWNSHIRE HILL, HAMPSTEAD
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Brown	Stabat Mater (from the ETON CHOIRBOOK)
Victoria	Tenebrae Responsories

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in
Hampstead Parish Church on April 11th at 8.00
St. John's Smith Square on April 14th at 7.30
(Tickets are available for the latter concert (£1.75, £1.25 and 75p, s.a.e. with postal bookings please) at the Early Music Shop, 47 Chiltern Street, London W1. Tel: 01-935 1242)

Grosvenor Museum Chester

Saturday 21st May, 1977, at 7.30 p.m.

ALAN DAVIS recorders
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JANET TRENT baroque violin and viola
ROSEMARY THORNDYCRAFT bass viol
JOHN CRAVEN harpsichord and clavichord

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Fantasias for flute	TELEMANN
Suite in D	HOTTETERRE
Trio Sonata in F	C. P. E. BACH
Music for clavichord	W. F. BACH
Trio Sonata in C	QUANTZ

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PURCELL ROOM SUNDAY MAY 15
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Huguette Dreyfus (fortepiano)
2533 327 G Jan p1160, HFN Jan p101, RR Jan p76

BACH, J. C.
Piano and flute sonatas: No. 1 in C; No. 2 in D; No. 3 in E flat; No. 4 in G; Duets: No. 1 in A; No. 2 in F
McGegan (flute), Hogwood, Tilney (fortepiano)
DSLO 516 G Oct p616, HFN p155

Symphony in G, Op. 6, No. 6
Haydn, M.
Symphony in G
Mozart
Cassation in D, K100
Saint Paul Chamber Orchestra/Davies
H 71323 G Nov p775, HFN Nov p155, RR Nov p69

BACH, J. S.
Cantatas, BWV 10, 24, 135
Mathis (soprano), Reynolds (contralto), Schreier (tenor), Fischer-Dieskau, Moll (basses), Munich Bach Choir and Orchestra/Richter
2533 324 G Dec p1027, HFN Jan p101, RR Dec p88

Cantatas, BWV 23, 87
Artists as above
2533 313 G Dec p1027, HFN Jan p101, RR Dec p88

Cantatas, BWV 34, 68, 175
Artists as above
2533 306 G Dec p1028, HFN Jan p102, RR Dec p88

Cantatas, BWV 51, 52, 54, 55, 56
Kweksilber, Kronwitter (sopranos), Esswood (counter-tenor), Equiluz (tenor), Schopper (bass), Hannover Boys Choir, Leonhardt Consort/G. Leonhardt
EK6 35304 (2) G Dec p1028, HFN Dec p136, RR Nov p92

Cantatas, BWV 67, 101, 130
Ameling (soprano), Watts (contralto), Krenn (tenor), Kraus (baritone), Lausanne Pro Arte Chorus, Suisse Romande Orchestra/Ansermet
ECS 790 (R) G Nov p844, HFN Nov p173

Cantatas, BWV 211, 212
Mathis (soprano), Schreier (tenor), Adam (bass), Berlin Chamber Orchestra/Richter
2533 269 G Dec p1028, HFN Nov p155, RR Nov p94

Fantasia and fugue in G minor, BWV 542; Fugue in G BWV 577; Prelude and fugue in B minor, BWV 544; Toccata and fugue in F, BWV 540; Concerto in A minor after Vivaldi, BWV 593
Nicholas Kynaston (organ)
CFP 40241 G Nov p837, HFN Aug p75

Orgelbüchlein, BWV 599-644
Michel Chapuis (organ)
EK6 35085 (2) G Nov p837, HFN Oct p163

Toccata and fugue in D minor, BWV 565; Fantasia and fugue in G minor, BWV 542; Prelude and fugue in E minor, BWV 548; Passacaglia and fugue in C minor, BWV 582
Karl Richter (organ)
SPA 459 (R) G Dec p1015, HFN Jan p121, RR Dec p75

Partitas for solo violin: No. 2 in D minor, BWV 1004; No. 3 in E, BWV 1006
Nathan Milstein (violin)
2530 730 (R) G Nov p837, HFN Dec p151, RR Nov p88

(6) Sonatas for flute, harpsichord and continuo, BWV 1030, 1032, 1034/5, 1038/9
Stastny, Brüggen (flutes), A. Harnoncourt (violin), N. Harnoncourt (cello), Tachezi (harpsichord)
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Sarti (baritone), I Solisti di Milano/Ephrikian
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Alan Curtis (harpsichord)
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Lute works
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GIBBONS
Praise the Lord, O my soul; Lord we beseech Thee; O clap your hands; Hymnes and songs of the Church (13); O Lord in Thy wrath; I am the resurrection; See, see, the word is incarnate; Hosanna to the son of David
The Clerkes of Oxenford/Wulstan
CAL 1611 G Nov p851

HANDEL
Arias
Jan Peerce (tenor), Vienna State Opera Orchestra/Schwieger
WGS 8169 G Dec 1046

Belshazzar
Palmer (soprano), Lehane (contralto), Esswood (counter-tenor), Tear, Sunneggardh (tenors), van der Bilt, Sandlund (basses), Tachezi (harpsichord), N. Harnoncourt (cello), Stockholm Chamber Choir, Vienna Concentus Musicus/N. Harnoncourt
GK6 35326 (4) HFN Jan p109, RR Jan p80

Messiah
Ameling (soprano), Reynolds (contralto), Langridge (tenor), Howells (bass), Wilbraham (trumpet), Heath (cello), Kraemer (harpsichord), Hogwood (organ), Academy and Chorus of St. Martin-in-the-Fields/Marriner
D18D3 (3) G Nov p852, HFN p160, RR Nov p95

Messiah
Woodland (soprano), Procter (contralto), Esswood (counter-tenor), Johnston (tenor), Roberts (baritone), London Choral Society, English Symphony Orchestra/Tobin
GFH 1-4 G Jan p1162, RR Jan p81

Messiah (excerpts)
John Alldis Choir, London Philharmonic Orchestra/Richter
2530 643 (R) G Dec p1033, HFN Dec p151, RR Dec p92

Messiah (excerpts)
Choir of King's College, Cambridge, Academy of St Martin-in-the-Fields/Willcocks
CSD 3778 (R) G Dec p1028, HFN Dec p155, RR Dec p92

Oboe concertos: No. 1 in B flat; No. 2 in B flat; No. 3 in G minor; Variant in F of No. 2; Berenice, overture; Solomon—Arrival of the Queen of Sheba
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SLS 5064 (2) G Nov p857, HFN Sep p125

Vespers (1610) (excerpts)
Exeter University Singers and Players/James
EAS 14 G Nov p857

Lettera amorosa; Lamento d'Arianna; extracts from Orfeo and L'Incoronazione di Poppea
Berberian (soprano), Vienna Concentus Musicus/Harnoncourt
AW6 41930 HFN Nov p163

MORALES
Magnificat secundi toni; Motets: Emendemus in melius; Andreas Christi famullis; Jubilate Deo omnia terra; Lamentabatur Jacob; Pastores, dicite, quidnam vidistis
Pro Cantione Antiqua, Early Music Consort of London/Turner
2533 321 G Jan p1167, HFN Jan p111, RR Dec p93

PALESTRINA
Missa Aeterna Christi Munera; Oratio Jeremiae Prophetae; Motets: Sicut cervus desiderat; Super flumina Babylonis; O bone Jesu
Pro Cantione Antiqua/Turner
2533 322 G Dec p1034, HFN Jan p113, RR Dec p93

Missa 'Tu es Petrus', *a*18
Victoria
Missa 'Pro Victoria', *a* 9; Ave Maria, *a* 8
Downes (organ), London Oratory Choir/Hoban
ABM 20 HFN Sep p126, RR Nov p99

Stabat Mater; Hodie beata virgo; Senex puerum portabat; Magnificat, *a* 8; Litania de beate Virgine Marie, *a* 8
Choir of King's College, Cambridge/Willcocks
ZK 4 G Dec p1034, HFN Jan p121, RR Jan p82

SCARLATTI, A.
Stabat Mater
Freni (soprano), Berganza (mezzo-soprano), Isoir (positive organ), Paul Kuentz Chamber Orchestra/Mackerras
2533 324 G Jan p1168, HFN Dec p147

SCARLATTI, D.
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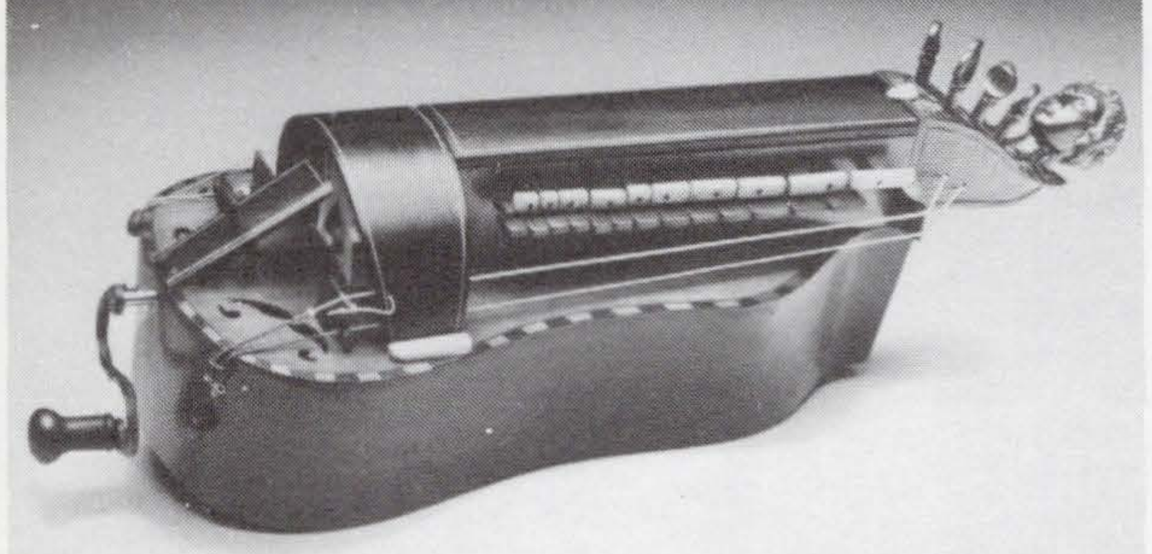

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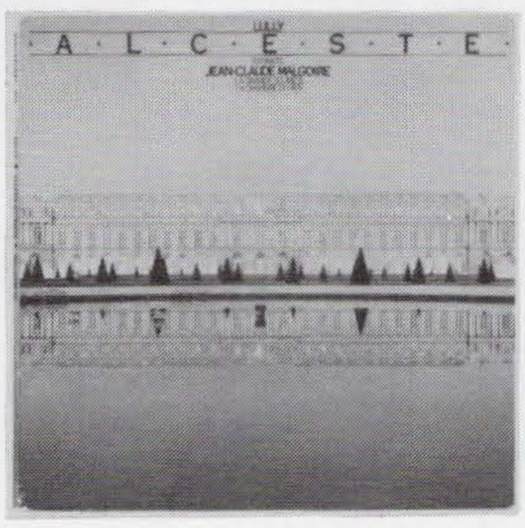

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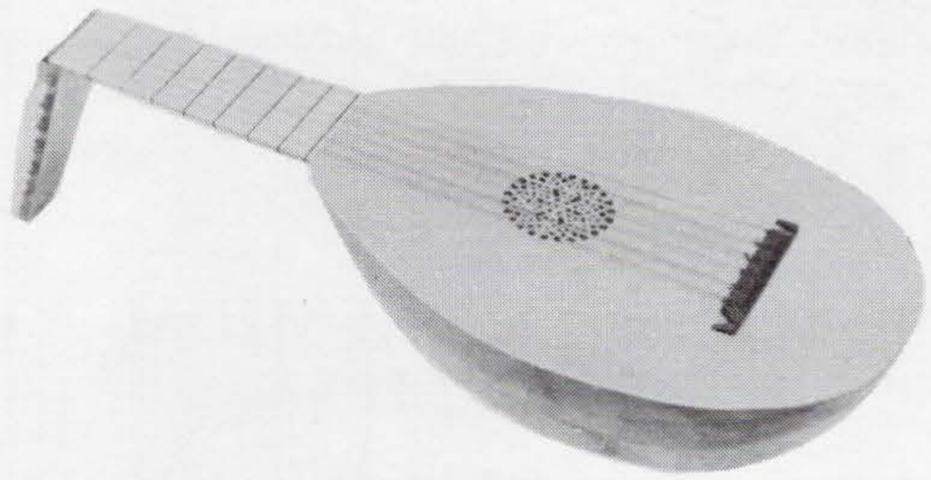

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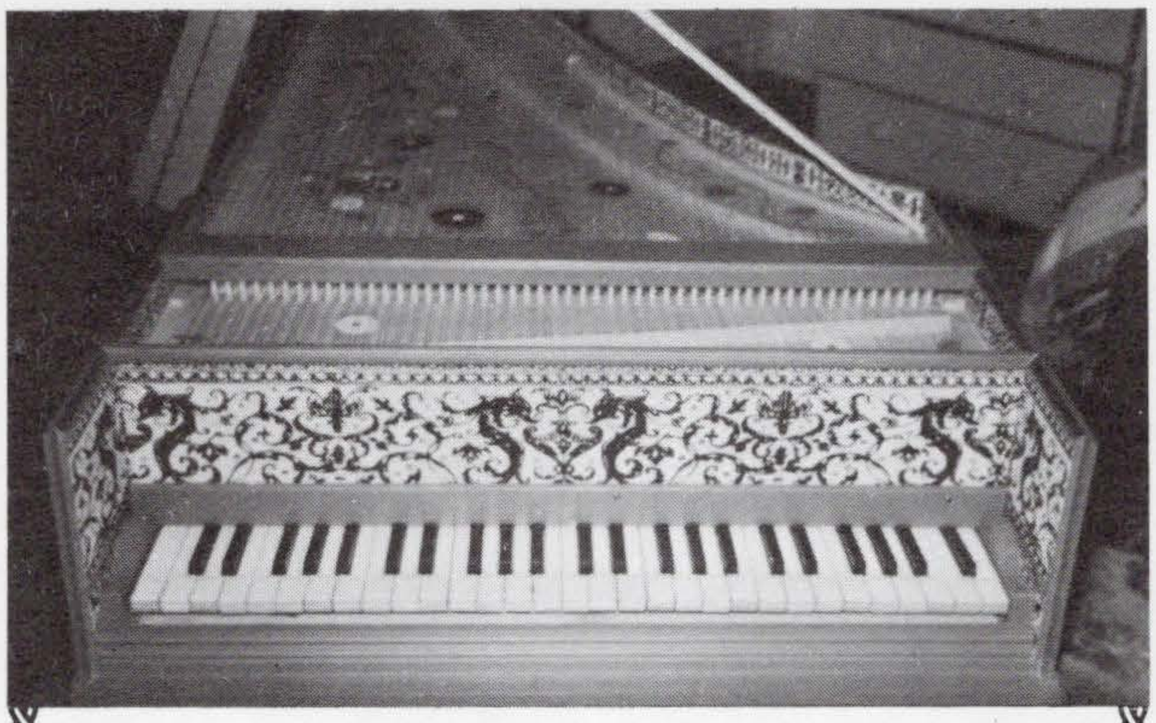

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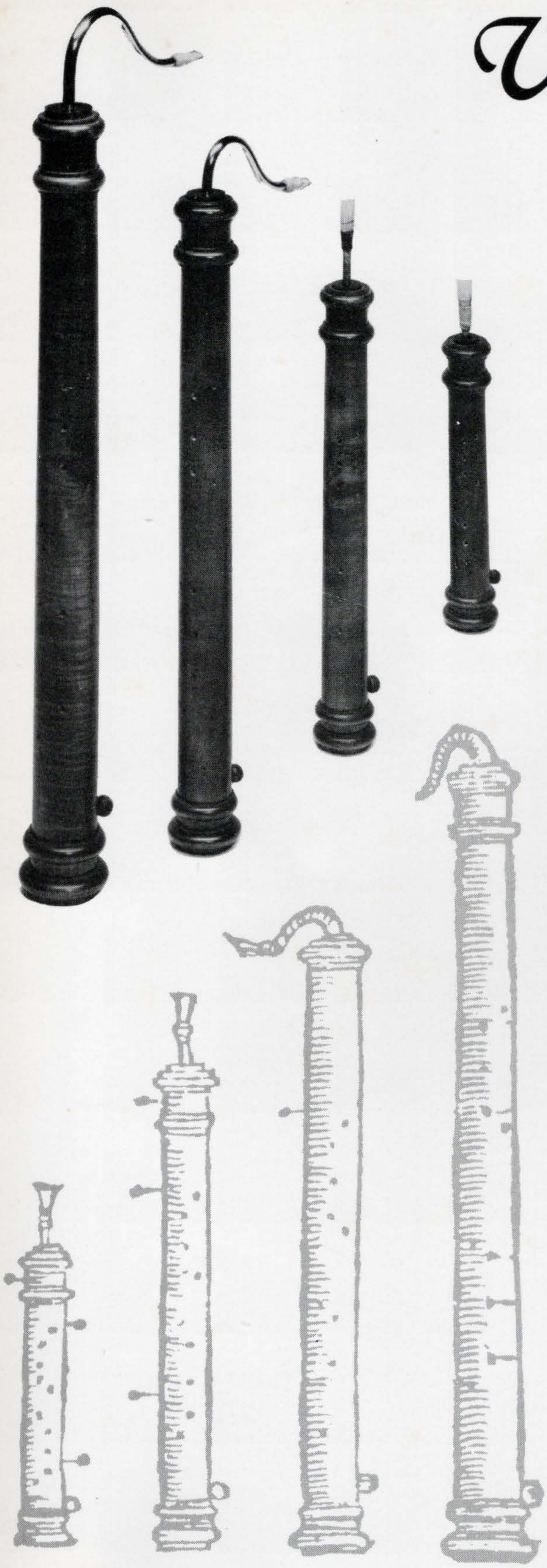

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